

ART AS
EDUCATION

The Study of Art in the Secondary Schools

Rosabell MacDonald

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“OBVIOUSLY, THEN, THE CREATIVE PROCESS MUST USE THE WHOLE MAN CONCURRENTLY—HIS SENSE LIFE, HIS EMOTIONS, HIS PURE INTELLECT, HIS WHOLE BEING” (p. 49)

Art as Education

The Study of Art in the Secondary Schools

by

ROSABELL MACDONALD



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Introduction

THIS book and its author are living exhibits of the creative period into which America is now moving. For two hundred and fifty years our people built their buildings, wrote their books, painted their pictures and otherwise expressed themselves in the forms and styles of classic Europe. There were of course exceptions which revealed much indigenous and creative expression, especially in the building of the first eastern communities. But for the most part American expression was held in the firm grip of alien European standards. Then in our own times—the years since the turn of the twentieth century—Americans began to throw off these bonds and to state themselves creatively in every medium of expression; they demanded that nothing be imported, nothing be copied, nothing be superfluous or for the sake of classical traditions. They not only gave themselves to the creative ordeal; they struggled to understand the creative process and its education and to become articulate about them.

In the latter work no one has been a more sensitive and indefatigable worker than Rosabell MacDonald. For many years she has been building a creative philosophy of life and education as an artist-teacher. I use the term “artist-teacher” advisedly, to mean one who is master of some technical medium of expression and who also is sensitive to the development of the creative act in other people. The picture of the creative and appreciative experience given in this book could have been drawn only by a teacher who is at the same

time a working artist. Miss MacDonald has this twofold qualification: she is a painter as well as a teacher of art; that is, she knows the art experience, with its creative and appreciative acts, "internally, in their own terms."

I have known Rosabell MacDonald for fifteen years. I have seen her teach young people and their teachers. I have seen her administering the art departments of three huge city high schools. In all that time I have never seen her violate the canons of the creative process; never has she copied, slavishly following convention; always has she been a person of integrity, measuring up to the requirements of the art experience which she writes about in this book. Always she asks: "Does this utterance state my view? Have I put down what I see my way? Has this product of mine a valid function? Is there a single superfluous element in it? Is it a unified organization? Has it been done as competently as I, having equipped myself with the best available knowledge and technical skill, can do it?"

The publication of her long-awaited book is, therefore, an event of importance in the art education world. It is important because it is a ringing pronouncement from the esthetic frontier in American education at a time when most pioneering souls are concerned solely with social-economic reconstruction. It is important at this moment in our history because it states a subtle and powerful defense of the democratic way of life; in these days of hate and fear and fascism Miss MacDonald is one of a very small company who are saying that the spiritual autonomy and creative utterance of each human being are to be valued above all else. Her book is important also because it is a courageous and honest protest against the regimentation of American youth and the crushing of the sensitive traits in young people, and because it got stated in spite of the hampering restrictions of a mass school in a mechanical age.

Never more than now have our people needed to have

stated what Miss MacDonald states in this book. They need love to fortify them in a world of hate. They need courage to bolster them in a regime of fear. In a world of widespread selfish aggrandizement they need belief in the integrity of men. While this book ruthlessly denounces the evil forces which despoil personality, it rings out in positive affirmation of the fine qualities in men. It radiates love and respect for human personality.

Finally I feel confident that, with its remarkable "course of study" and teaching suggestions, it will help teachers and administrators generally to bring about practical improvements in the school program. As a psychologist of the art process Miss MacDonald knows that a sound functioning method is indispensable. So she has endured the twofold ordeal of creating such a method through many years of working with young people and of articulating it for other teachers. This book stands as a living witness of her achievement.

HAROLD RUGG

January 17, 1941
Teachers College
Columbia University

Preface

THE content of this book took form over a period of ten years while developing an ever-expanding program of art education in one of the large New York City high schools. The requirement of the artist to keep his work realistically related to life brought a great challenge to a group of vital, young teachers in facing the increasingly mechanistic situation of this school of eight thousand human beings. It was necessary to use all the courage, imagination, power of analysis and energy of this original group of five or six teachers, working together sympathetically, to see and to appraise their problems and then to formulate plans and procedures calculated to meet the needs of their students with any sense of reality.

With the stimulus given by this group of exceptionally well-equipped young women, and with the sincerity characteristic of the realist, the larger concepts of this volume finally reached form. After a few years the student work resulting from this group effort began to attract the attention and interest of teachers outside of the school. Those responsible for the work were asked to talk about it and to tell how it was accomplished in a large and over-crowded school. It became almost as interesting to tell about it as it had been to do it. More and more, other eager listeners asked to have help in thinking about their own problems in terms of the experiences of others. Requests came from such teachers for written reports to bring back to their own schools. Appar-

ently they wanted some outside authority to corroborate their own feeling and experience. Eventually a course for teachers was evolved and given in three different colleges. It became clearer that a book was needed, for there was very little material in text form to put into the hands of young prospective art teachers that would help them to think in terms of their own vital relationship to the problems of art teaching.

The completion of this book was interrupted for a number of years by the task of organizing an art department, in a new high school, for students gifted in art. The actual problem of "doing" seemed for some time vastly more important and more exciting than writing about the "doing." However, more and more obstacles blocked the possibility of a genuine, creative education in this school and as the difficulties increased it became necessary to see the problems in larger terms. A long-range view brought into the foreground the idea that all of us who value the continuance of our democratic ideals—and that means the right of human beings to grow and to develop in their own organic forms and not in a uniform, blue-print pattern—must speak up at once for the importance of the creative life. We must help all those still young and whole and also those touched and maybe singed by the destructive powers of mechanization, to capture or to recapture the vision of creative life; to hold it dear; to carry on!

It was in this spirit that the manuscript was finished and the book is now presented. It is not a volume of theory to be used for warmed-up discussion and mere academic bantering about art education. It is rather a text to be used as a working handbook by the teacher trying to guide her own ship, the while she plans activities for her students. I believe that those students of education who have the courage to think honestly and realistically in terms of themselves and the situations they meet, will find in these pages the warm

companionship of fellow travelers. They will also find suggestions for organizing procedures related to specific goals, as well as guides for measuring their own accomplishments and values.

For example, a teacher faced with the necessity of giving a course in design (because that is the course which always has been given) can find several ways of thinking about her problem, together with procedures for carrying on until a first-hand knowledge reveals the best course to meet the situation. Another art supervisor, facing a rural community with a very limited art program in each of several schools, will find help in analyzing the facts that must be considered as basic to her planning. She will find a sound psychological approach in the chapter on appreciation, and a model to help in the organizing of her materials in terms of the local needs. However, she will find no escape from reality, no easy road for dodging the responsibility of thinking through to her own specific relationships. If the nature of the community suggests a special approach because of the particular environment, there are many practical suggestions to be found in the chapters on the applied arts and the decorative arts. The teacher confronted with the over-large class in a big urban school should find rich suggestion in the chapter which analyzes what one group of teachers worked out as plans for themselves to follow in a similar situation. Then again, one whose art background is meager but whose instinctive feeling for art is great, will find esthetic values clearly stated, and should get definite help toward the increasing of her own appreciative understanding. The prospective teacher still in training school or college should here find the materials with which to build an ideal, and suggestions for the development of her own equipment for realizing that ideal. The suggested courses of study are so organized that many of them will be found adaptable to the average adolescent needs in many communities.

When a teacher has a basic philosophy, practical ideas and the courage to face situations she has real equipment for success in teaching. A philosophy grows through daily living with ideas in practice. All teachers—beginners and veterans—need a constant stimulus to keep their practice up to their best thinking. It is the author's hope that this book may bring to many this stimulus and the courage to maintain a creative philosophy in action.

My hearty thanks are due to the students who have given me permission to use their drawings and compositions in this volume. I am deeply grateful to my husband, Paul B. Mann, for his invaluable suggestions and generous assistance in proofreading. I happily acknowledge my indebtedness to that small group of splendid young women, associated with me during the early days of my chairmanship at Theodore Roosevelt High School, for their professional co-operation. From Dr. John L. Tildsley's reading of the manuscript I received some of the most highly valued criticism. From Jane Betsy Welling's reading came a greatly appreciated understanding and faith. Finally, for the stimulus and courage to write this book, my grateful appreciation goes out to three great teachers—Alfeo Faggi, Charles J. Martin and Harold Rugg.

R. M.

January 20, 1941
New York City

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The Present Unrelatedness Between School and Life

THE NEED FOR EDUCATIONAL RECONSTRUCTION

MANY cultivated men and women working in the average American secondary school are realistically facing the apparent lack of relationship between school and life. When they honestly confront the problem of making the school a living situation, and try to proceed on the premises of the existing curricula, organization standards, and physical conditions, they conclude that their first task is to hold fast to their own vision and meanwhile to work toward a reconstruction of the school as a whole.

Of course, few of these men and women can immediately venture to discuss this conclusion with the average administration departments. To do so would be to challenge the validity of both the academic and business values deeply rooted and long accepted in the traditional American education. Despite all obstacles, however, there is an imperative need to recognize the deficiencies in American life and education and to see the necessity for educational reconstruction. Sensitive workers in education are demanding that these deficiencies be faced and attempts made to meet them.

One obvious need everywhere today is the building of faith in individuals—faith in their potential selves and in the potentiality of mankind—in spite of the society in which they find themselves. Another is the kindling of initiative

and ingenuity and desire of sufficient strength to inspire people to change that society until it produces at least a fighting chance for the security of every living creature.

Let us look for a moment at the general trend of the average American high school. With but few exceptions, the school administrators throughout the land are still thinking of this all-important high school period, that of adolescence, as necessarily either academic and hence effective as preparation for college; or vocational and at least adequate as preparation for earning a living. Think of the unsoundness of channeling this period of great sensitivity, emotional need and creative urge, into the narrow lanes of preparation for an academic college, or into the still more limited paths that may immediately lead to earning a living! It is especially unsound in this day, when technological, industrial, and economic conditions have so upset the vocational possibilities and requirements. But seemingly unaware of all these factors, the administrators continue an education which is verily divorced from the obvious needs in American life.

No one can deny that the majority of boys and girls leaving high school today entertain no hope of going to college. Indeed many of them have no desire to continue in school. These persons, if they are to fit into any world, must join the ranks of business or labor whether or not they are prepared for it. The big question is: are they prepared for living? Thousands, semi-annually, are poured into the larger cities with high school diplomas. Most of them, of course, aspire to white-collar jobs rather than to physical or manual work. The average secondary school education which they have received included, it is true, a superficial acquaintance with language, mathematics, historical facts, scientific principles, and the like. More thousands leave school before graduation, many of whom have majored in commercial courses. The majority of these are prepared to become only second- or third-rate typists, stenographers, or bookkeepers.

Few of them who do get jobs find work for which they are fitted.

To what do these thousands of ill-equipped students turn? Some, out of a great need or perhaps because of strong character, go to what they feel is a degrading level, a manual job; many are actually degraded by it. And, of course, thousands of them get no work at all. But the tragic part of the total situation is that, except for a few cases, there is an absolute lack of initiative or ingenuity to do even one constructive thing with their enforced free time. A very large percentage of them have never learned to use themselves, their hands, their eyes, their minds, to their own pleasure and delight in any constructive way. What is worse, many do not have enough belief in their own potentiality to wish to continue to study anything or to work for growth of any kind.

To avoid the complete disintegration of these individuals—that is, the youths without faith and without wholesome occupation—and concurrently to avoid the evil that they may inflict upon society temporary and expedient remedies, such as relief centers and work camps, are usually offered. Yet even after years of the same conditions, there is no general reconsideration of the educational systems and the social philosophy which controls them.

Certainly the social philosophy of all thinking men is very different today from that which reared our present school system. There is today no unanimous conviction that, first, all who have enough ambition can get to the top; second, that there is plenty of work for all who want it; and third, that there are only two roads to take in education, one leading to college and professional life and the other to a vocation or a business life. Without these easy roads to point out to youth it becomes imperative that education help to fortify young people to face the confusion they must face. If it does not do this, youth is bound to find a way that will offer him comradeship, understanding of his imme-

ciate problems, and perhaps, all unwittingly, a way to his own ultimate destruction as an individual.

Is it not obvious, then, that the school must take up the obligation to build faith in the potential ego, faith in mankind, in spite of the present world situation? Must it not encourage individual initiative in every wholesome direction? Must it not inspire group initiative in relation to social responsibility? Can it any longer neglect these as major objectives in every school activity?

THE NEED FOR INTEGRATING CREATIVE ACTIVITIES AND SOCIAL UNDERSTANDING

To realize such objectives education must assume two large obligations. First, it must incorporate into the whole fabric of its system those creative activities which will work toward individual self-realization; it must use these activities to re-establish faith in one's self and in mankind. Second, it must give children an honest understanding of the society of which they are a part; such an understanding may save them from disintegration by that society and may give them the courage, desire, and initiative to join with any constructive effort to produce changes needed in it.

Progress in the second objective seems less likely to get under way than in the first, principally because it requires an honest, critical evaluation of the status quo; also, too few school officials have the vision or the courage to tolerate such a venture in the public schools.

The need for the first—the establishment of faith in one's self and in man—is being daily forced upon public consciousness through the study of reports showing a steadily increasing percentage of high school failures and a growing list of so-called maladjusted cases. Since today practically all go to high school, whereas formerly only the brighter elementary school graduates went on, the schools have a different situation to face. Far too large a number of secondary school

students fail in their first-year work and continue to fail until they drop out upon reaching the age requirement of compulsory education. And, unfortunately, all the thinking of the average school administrators seems to produce no sound, constructive change in the curriculum that will meet the needs of such failures.

However, even a superficial analysis of these students proves that they are not all "hopeless morons." For the most part they are seriously disintegrated children—some of them with real sensitivity and often with high potentiality for growth in some special direction. Many of them are very unhappy over being failures. Others accept their failure and admit that they are like some of their admired elders—"not good at books." Such students will leave school as soon as the law permits, and they continue to smile at their own inadequacies until they are free of the school. Because they have, in general, been brought up in a mechanized elementary school and graduated through a system of forced promotions, a great many of the failure-pupils fall years below their mental age levels; and in high school they find themselves entirely at sea with the materials of the secondary curriculum. For example, in one large city high school 60 percent of the entering students who were given reading tests were found to be below the average of the eighth grade in reading ability. A large part of this 60 percent was even below the sixth grade in ability.

Such make up the army of school-failures, and its ranks are growing every year. Is it really because they are mentally unfit that they are failures? Are the intelligence quotients and reading tests fair measures of their potentialities? Is it fair in the light of modern educational psychology for administrators to make no effort to study them and to reconstruct the curriculum to fit their needs? Is there any justification for herding them into the shops or the more mechanical commercial high school courses? The average

fourteen-year-old of low intelligence quotient is usually also low in mechanical abilities. Further, because those studies do not appeal to his imagination, they fail to inspire him to acquire skill in them. The psychological understanding of such a youth is entirely lacking in this thinking. If he is a failure in the mechanical memory subjects, it is likely that he will then be demoted to manual work, which in this day of machines is generally thought of as even on a lower level than the commercial subjects. Yet that is precisely what happens to most students of this kind. There is no other kind of education offered them. The procedure used seems to imply that the failure-student belongs on a rubbish heap, so to speak, admittedly of no value to himself or to society in this modern technological world. Obviously such an implication denies the possibility of giving youth the faith in himself and in society that is paramount to his growth.

The disintegration of the young adolescent is traceable to innumerable sinister forces in large cities today, forces that are constantly working against the natural growth and unfoldment of human integrity. But although much has been written exposing these forces, there is as yet no sign of an evolving program of public education which considers them and ways of avoiding their consequences in the very important secondary school period.

Instead of working with those integrating experiences which are discoverable for each and every individual, it is the practice to give the student subjects which he cannot master and on which he should not have to spend his efforts. Yet he must take these subjects, and, on the basis of the results, is labeled a failure.

Very often the creative teacher and psychological adviser discover that so-called failures are genuine non-conforming but worthy individuals, who are facing a terrible struggle to hold on to their own independence. And they find that when these students are given the privilege and opportunity

to assert their individuality they have the key to development and some success. It is probable that through the study of the therapeutic and expedient use of the arts, public secondary education may find the creative approach that has been so successful in the better progressive schools for many years.

THE ARTIST-TEACHER AND THE BUILDING OF A CREATIVE PHILOSOPHY OF LIFE AND EDUCATION

The concept of education and method held by the creative teacher—whom we shall here call the artist-teacher—is far removed from that of the average school administrator. If the administrator in our present system tries to give the work done by the artist-teacher in the arts or any other field, even a fair chance, he has to label it as something “special,” remove from it the usual routine restrictions, and finally treat it as an extra-curricular activity. The creative teacher’s method usually remains a mystery, and others cannot learn it. This is because to him teaching is an art and he has no rule except that of integrity between his concept and his method and the materials he uses. Of this integrity much more will be said later.

An interesting experiment in one of the largest New York City public high schools, conducted by Miss Virginia Murphy, proved the adjusting power of the art activity for a great variety of students. Of course the routine restrictions were removed and the work was directed by a genuinely creative teacher. A group of about thirty students, most of whom had become habitual failures in academic subjects, and some of whom were chronic truants, were put in an art studio for a whole period daily, were there given work in the theater arts and were given lightened academic programs. The art teacher’s idea was to study them, to find problems to suit them, to give them opportunities for working together on things of genuine interest to most human

beings. She said that for the first few days there continued to be some truancy, but as soon as results began to appear from the hands of a few and after she knew something of the special quality or aptitude of each pupil, there was a continual, 100 percent attendance.

Her ideal was to provide some kind of needed education for each child—art product or no art product. She found that some could do electrical jobs for small model stages and were quite inventive when trusted to contribute their knowledge and skill. Others were more interested in construction with wire and wood and nails. Some wanted to make the characters, the puppets; others were interested chiefly in costume or scenery; and still others in the acting of the puppets.

This teacher had the wisdom to use her craft for the most real elements of education—social understanding and co-operativeness—and for outlets of expression and craftsmanship. She declared that at first she could pay little attention to the quality of the “theater” they produced, or the taste that was exhibited. These, she maintained, were the by-products, not the goals, of her processes. Nevertheless, within six months this troop of maladjusted students and so-called failures produced such a successful puppet show that their “superior” fellow students came in hundreds to see it. They were invited to give performances at the Brooklyn Museum, and in several other places. Within a year all these students were ready to take back more of their academic program and to conform to “the system.” Why? Because they had proved to themselves that they had abilities and that they had gained in self-control, in self-understanding, and, most important of all, they had developed a good measure of co-operativeness.

The teacher of this class followed the history of these students during the next few years. She found that no child again became a truant case, and no child failed in more than

one subject. Every child who continued in high school finally graduated with a diploma. Since each one of these thirty pupils was on the brink of dismissal or suspension from the school at the time when this teacher launched her experiment, it seems to prove a convincing case for the use of the arts as therapeutics, or as genuine adjustment education.

To conceive of education as an art and the teacher as artist, the popular current educational philosophy and its method pattern must be altered. One chief reason why educators have floundered and failed can be traced to the general confusion which the technical age and its thought patterns have wrought upon educational practices. What is termed efficiency in education is rarely thought of as that which produces greatest all-round human growth: the ideal man is still, even to most teachers, the successful businessman. The ideal of perfection in organization and in material functioning has crept into such a large place in American life that it has dwarfed the value of the spiritual, thoughtful man. Man as practical, acquisitive, knowing and conquering nature, as physical material being, has denied the whole aspect of man receiving, appreciating, loving, contemplating, creating. America has lost sight of man's wholeness.

As Emerson reminded us back in 1837, "there is One Man . . . you must take the whole of society to find the whole man. Man is not a farmer, or a professor, or an engineer, but he is all. Man is priest and scholar and statesman and producer and soldier. In the *divided* or social state, these functions are parcelled out to individuals. . . . Man is thus metamorphosed into a thing, into many things. . . . The priest becomes a form; the attorney, a statute-book; the mechanic, a machine; . . . the scholar is the delegated intellect. In the right state, he is *Man Thinking*. In the degenerate state, when the victim of society, he tends to

become a mere thinker, or still worse, the parrot of other men's thinking."

Before an adequate concept of the educational ideal can be defined and clarified it is necessary to rebuild a forgotten ideal of life. In the art of sculpture, even before an armature can be made upon which the plastic idea is to be built, the ideal must be clearly visualized by the artist. Likewise the teacher must have real ideals upon which to build her educational process. Such questions as the following must be answered before it is possible to clarify and define the concept of the educational ideal. What are the most worthy and most needed directions for education today? How can they be determined? Must the currently operating concepts, as gathered from the present practices and their results, be analyzed and their fallacies found before a new definition is formulated? This might be valuable, but it has already been done to a great extent by every thinking practitioner in education. The clarification of the *needed* larger directions, so important for the survival of American culture, seems to be the more immediately necessary task. It is in this task that the artist-teacher has a special role. She is more likely to have an awareness of these larger directions than, say, the average administrator, because she has kept her eye on the life situation while the administrator has done the physical planning and has drawn up the papers.

CREATIVE METHOD AND THE ARTIST-TEACHER

Once the educational ideal has been visualized, what must be the nature of the procedures that will be likely to eventuate in its realization? What will keep the artist-teacher creative? What will insure her product having the same organic life that is found in the genuine art product? Now, these questions need not be answered by opinion only. From the experimental work done in the better progressive schools, from the vision and experiences of creative teachers,

and from the sound principles of modern psychology, it is possible to get a fairly common agreement on many phases of these larger questions.

One thing is certain, namely, that only the person who can so concentrate on the vision of the goal-to-be-accomplished that the personal self is entirely forgotten, can arrive at the genuine creative product in education—a changing living human being. The teacher who cannot keep sensitively aware of the process she has launched and of its effects, cannot remain a creative teacher. Probably no more exacting demand can be made of any human being—consecration to purpose, long-range vision.

Unfortunately, the artist-teacher who meets this requirement usually finds her life in the school too thrilling to stop and report it. Indeed she is generally so involved in the process of consummating an ideal that she cannot be made interested in explaining the process. She actually dislikes making generalizations, for such reporting becomes lifeless to her; it may be the expression of her vision today, at one point of her life, but tomorrow, because she is changing, it may be very different. She will probably say something like this: "Come and see us at work; it speaks for itself—my words do not count." And in a great measure that is true. But if teachers are to be given courage to explore creative method, and perhaps even to reach the administrators who need the vision of the creative classroom teacher so badly, then those who believe that there may be a new key to education through the arts have the obligation to communicate whatever of their vision can be expressed in words.

The creative teacher finds it most difficult to express herself when she is asked about her method. This is her own and it grows immediately out of her general concepts of aim and follows intuitively the situation in hand, which includes the individual child, the materials, and the specific opportunities presented. There is such integrity between her

concept and method that it is almost impossible to separate and analyze them. For example, let us take the case of little Jean who is self-conscious, rather badly co-ordinated and highly sensitive. The educational aim of the artist-teacher is to give Jean freedom from self-consciousness, develop her physically, and get her to work for better co-ordination—but always with respect for her sensitivity. Now the method evolved will depend on the problem being solved, the atmosphere around Jean and her mood. It must be so related to Jean every moment that the immediate procedure cannot be formulated without constant consideration of Jean. She may need first a smile, then a little word of some honest praise, and finally a little strong direction to help her move along as well as she can at that point.

There is an amazingly exact parallel between the nature of any creative art activity and creative teaching activity. The rendering of an artist's creative idea is only possible in his way, at the chosen time, and through the materials he has selected; and it is all dependent upon his individual concept. He conceives in terms of his specific materials; no other materials could be used to objectify his particular plastic or graphic concept. The teacher conceives of method in terms of the child, his needed equipment, the situation, the materials at hand, and the like. To generalize upon concept and method separately becomes an intellectual exercise not often likely to be indulged in by the artist-teacher. But such is the intention of this book, to try to investigate a few of the larger and often forgotten concepts of education, to see the integration between concept and method, to clarify creative method.

The labor of producing a work of art is the part of the creative process perhaps least of all understood. The idea of self-expression as exhibitionism, as outlet or freedom only, has led astray many honest seekers of the truth in education. As a matter of fact, it is just this misinterpretation of art

built up by shallow thinkers and by the weaker practitioners in the arts which has justifiably prejudiced many of the honest executive school men, and often lost the case for the truly creative teacher.

The teacher who succeeds by the use of personal magnetism and charm is often mistaken for the creative teacher. However, her production is often far removed from the genuine product of the artist-teacher. No genuine work of art is produced without high-powered concentration and self-discipline. In one sense production requires almost the opposite of self-expression. The self must be entirely forgotten. The idea and its fulfillment is the ideal and it must be kept important and living. In the most subtle and advanced stages of execution it takes a complete consecration of the self to the task to see it to fruition. Such a fine fusion of critical analysis and intuitive feeling is required that only the most highly integrated person—one so controlled as to be able completely to forget his own immediate being—is equal to the colossal task of such production. The labor involved in creative teaching is quite the same thing. But few who have come through our average system of education have the stamina and the character to labor creatively. Few have the capacity to impose the self-discipline required for creative effort. To hold on to the ideal to be accomplished through all the grueling experiences—those of personal idiosyncrasies, limitations, and obstructions, of unfair conditions in the environment, of overstrained nerves, and the like—a creative teacher must have the strength of a giant or be broken entirely by the process. Many potentially creative teachers have been lost early in the game because they lacked the physical and nervous equipment for the weight of the task or the ability daily to replenish their energies between tasks.

Of course, in creative work with a child, the labor and self-discipline expected of that child must be thought of in

terms of his particular age level and capacity. Some very young children will drive themselves prodigiously to accomplish their self-appointed commissions. However, there will be many, as there are adolescents and also adults, who will seem to have almost no power of concentration or application. The educational value of a procedure used with any child can be measured to a great degree by the evidences of changing power in the child to stand by his task to completion, by his ability to be self-critical to the end, and by his desire constantly to raise the self-imposed standard of accomplishment at the end of each production.

It is obvious that if education is to be conceived of as an art, a different set of evaluation standards must be sought. The measure of accomplishment will not be discovered through the average examination process. Evidence of accomplishment will be looked for in evolving, growing human individuals.

The Forgotten Concepts: Appreciation and Expression

NEGLECTED VALUES IN LIFE AND EDUCATION

IN education, just as in any art product, there must be a living organic quality. Many years ago Dr. William H. Kilpatrick declared that "education is the change in us." If that is accepted as true, the living organic quality in education is change, incessant change, in human beings. It is the evidence of such change that proves the validity of an educational process. But what kinds of change, what directions of growth or development, are the ones most needed today? In which phases of living has development been crowded out because of the present scheme of education, the scheme which so overemphasizes man as executor, man as acquisitor, conqueror, controller, manager, manipulator of man and things, man as robot?

A critical view of almost any level of American society will find "educated" people lacking in those genuine phases of the culture which require appreciative awareness and creative activity. For example, to be eligible for degrees from most American colleges practically all that is required of students is a specified number of courses taken, lectures attended, reports on books read, and other kinds of re-assembly and re-presentation of already collected facts. Few colleges ever demand genuinely creative products, and yet these are the best tests of the livingness of their educational

processes. In fact when creative products are offered by students as requirement-fillers, they are often not accepted as such.

Values today are obviously material ones even in the intellectual phases of life. Legitimate sensual life, the refinement of it, as well as emotional needs, are more and more neglected. Only half of man is educated; the rest of him is left to grow in or out of tune with his own mind and with his world. This is what has produced, in a large measure, the neurotic American, the overworked executive, the high-pressure salesman, and perhaps even the great technologists. But it has left the potentially creative individuals undernourished and also neglected by society.

The *appreciatively aware* man has a sensitivity which has been stifled in the majority of American adults. The *functioning creative* individual in America is so rare that he is labeled an eccentric or "queer" person. Yet to be appreciative and creative is the birthright of everyone. By having these two characteristics one is saved from death as an individual in a mechanized world, or from the disintegration of one's true powers by that world. A man cannot live by bread alone; so also he cannot live by acquisition and exterior values alone. To feel that he is actually a part of life, he must live sensually and emotionally as well as rationally. It is with these two neglected aspects of man's development that the art of education must obviously now concern itself. The very purpose of this volume is to attempt to clarify some phases of appreciation and creative activity, to show the relation of these aims to general education and to each other, and to suggest method and content in the graphic and plastic arts for their use and unfoldment.

Let us think for a moment of the man who is both appreciatively aware and creative. There is a balance between his receiving and giving, his contemplation and action, his concentration and relaxation, and his individual and social

living. A man developed on both appreciative and creative sides is a man with a chance of remaining whole and balanced.

The adolescent period is very susceptible to the development of creative expression and appreciation. Because it is a period of great potential growth, of great sensitivity and emotional need, it is naturally a time for creative exercise and experience. But the high school period in today's educational program is the one most badly handled with respect to these two values. If only that period were dealt with promptly, wisely and courageously, in even a generation the results of that courage and wisdom would be seen in an increasing American culture. On the one hand, modern education has accepted the importance of much physical activity for using up the surplus energy at this period. It is willing to spend large sums for gymnasiums, swimming pools, athletic fields, equipment, and the like. On the other hand, it has been slow in understanding that exercised muscles alone do not insure the physical and nervous health of an adolescent body. Emotional outlets are as necessary to health as food and exercise. No matter how satisfied with physical activity a lad of high school age seems, no matter how disinterested in other activities he appears to be, education must learn that he needs to believe in the virtue of life; he needs faith not only in the world outside, but in his own integrity. It is this faith in life which can make tolerable the possible disillusionments that must come in those and later years, which can give direction to new activities and which can fire his ambition and insure his growth. Without this self-belief, self-realization or faith, he has only to wander, waste opportunity, overindulge himself in one thing or another. He necessarily becomes arrested, mentally and spiritually. However, if appreciation of the outside world is developing, the natural result is self-realization and understanding. There is no doubt that people feel finer for asso-

ciation with fine things. It is a psychological fact that if they give themselves over to appreciation, they take into themselves some quality of the thing appreciated, and enlarge their capacity for further appreciation.

APPRECIATIVE AWARENESS OFFERS QUICK ROADS TO UNDERSTANDING

Everyone has probably met the peasant woman who can neither read nor write, but who has some of the wisdom of seers and the goodness of saints. This kind of development, this culture of the understanding spirit has resulted from fine and constant use of a pair of keen eyes, and an openness of heart and mind with ready imagination. These are the necessary concomitants of appreciation. Appreciation gives men a way of human understanding and communication, which is often far more potent than that which reason alone can give. It is possible to know analytically all the facts of a case, to understand it well intellectually, and still be without any real connection with it because appreciation is lacking. Intellect alone without the warmth of appreciation and vitality of quickened perception is now rarely conceded to yield final understanding of any subject.

The habit of an appreciative approach, as a learning process and as a means of organic unfoldment of the individual to himself and to the world, cannot be overemphasized. It is a way as definitely as any of the more rational processes are ways of learning about life and about one's fellow man. In fact, the very mystery of life cannot be approached with understanding any other way. All the scientific data available seem daily to demand the admission that the artists and poets know more of the nature of life itself than do most of the scientists. Even Mr. Arthur S. Eddington, the famous English scientist, who has searched deeply into the fundamentals on the purely rational basis, is begin-

ning to suggest that "we may really be able to learn more of life's mystery from the poets."

Through appreciation one comprehends and credits qualities which cannot be verbalized, but which can be sensed and felt, and which are necessary to any understanding of the whole of life. One is not wholly receptive unless open through eye and feeling as well as through mind and reason.

ESTHETIC APPRECIATION REQUIRES A STATE OF RECEPTIVITY

Let us examine more specifically this faculty of appreciation as related to the visual arts. It means receptivity to the visual aspects of life and their significance. It requires the kind of innocent vision which does not bring to witness preconceived and settled associations and meanings, but rather deals with each thing for what it is—its own individual nature, its form, its texture, and its other esthetic qualities. A cigarette box is not seen merely as a container, but as an article which is flat, thin, hard, metallic, shiny, green, and so on. This kind of awareness which stirs the imagination into contemplation of esthetic quality produces the state called appreciation.

To be appreciative, to have complete sense perception and esthetic contemplation, a person must hold judgment in abeyance. As soon as his esthetic contemplation sinks more deeply into interest in the use, the setting, or the history of the thing perceived—in other words as soon as the feeling quality is subordinated—his whole attitude changes; he is no longer appreciative, but judgmental. Esthetic contemplation requires a constant state of receptivity. Mr. C. J. Ducasse in his book, *Philosophy of Art*, defines receptivity as the "throwing of oneself open to the advent of a feeling for its own sake, not as something to be recognized or com-

pared, but solely as something to be tasted, as it were rolled under one's emotional tongue."

Of course, esthetic appreciation is thought of as demanding evaluation of some kind, but here is where educators in general have understood it the least. Evaluation does not have to be entirely intellectual or judgmental. Often highest esteem is given to a person or thing by association with it, enjoyment of it, perhaps desire to possess it. Probably the greatest appreciation of a thing is reached when the appreciator becomes wholly absorbed in it, with no more conscious evaluation than, "I want to stay with it, I can't bear to leave it."

Appreciation, then, is essentially an individual matter. Because of that, it has not been possible during the past twenty-five years to deal with it in the world of mass education. In mass education it cannot be tested or measured by the usual quantitative methods. Appreciation will not submit to standardization, and often it seems to get in the way of material accomplishment. It is quite logical in this day of scientific approach to expect the importance of appreciation to be discredited. Teachers with large classes naturally fear and often avoid activities which require individual responses of this kind because they know that such responses are difficult to harness together and drive toward the goals which have been set down in their plans. A large percentage of our teachers in large city systems have had to adapt themselves to routine procedures with large classes. They are forced to think of a child only in terms of the whole class and judge him according to his accomplishment or failure in the acquisition of a definite amount of subject matter. This lack of emotional freedom and understanding of the average teacher, the fear of losing control, is the root of much of the evil, much of the waste of youth! A great deal of the human material going through the average school system and entering into the teaching profession is poten-

tially excellent, but it cannot stand firm against the school machine, the great organization and its need for conformity. It is an accepted belief in many large overpopulated schools that in order to keep everything smooth-running one must deal with the whole group as with a mechanical unit.

A well-known American educator claims: "The teacher must be able to know the individual at every step." He says this is possible when the teacher meets 90 to 100 different people daily in a school of 500, but she cannot meet 200 children daily and know them well enough to guide their educational growth. The group is in reality a series of individuals. And when this fact is ignored the honest standards and rights of individuals are neglected, and the morale of the whole group is forfeited.

INDIVIDUAL APPRECIATIVE AWARENESS AND LARGE CLASSES

Not long ago a large city high school faculty consisting of three hundred teachers, each of whom meets an average of two hundred or more pupils daily, met to discuss school problems. The dean of boys, with what was meant to be great sympathy for the teachers and a desire to help them, was heard to say, "Send any boy to me who interferes with the *smooth-running* of your classes. I shall make life so uncomfortable for him that I'll warrant you will not hear from him again." Fancy that in the twentieth century! *Smooth-running* above all things! No matter that lives must be made unhappy, children made to hate school! *Smooth-running* is accepted as an absolute necessity! In other words, an alive youth, no more evil than health and vigor and need for exercise are evil, must sit still and listen, must "pretend-to-be-interested," and must also "get-away-with-it." Is it any wonder that so little honest expression comes from high school students; that they have so little of their own to say to us?

Actually, in most of the public high school work, students need do little more than memorize, listen, and conform to be considered satisfactory. Because the school life is so hurried, because it is hard for teachers to keep their eyes and minds alert, they accept the herd slogan and agree that "conditions must be so," and that "the individual must be sacrificed for the good of the group!"

This question is often asked: Can self-release, appreciative awareness or "listening" for the emotional quality engendered by things be developed by a teacher under the usual classroom organization? If by "the usual classroom" is meant a room in which every one of forty or more children must be doing the same thing at the same time under close supervision and direction, a room in which the teacher cannot know each child as an individual, the answer is most emphatically: "No!" Honest minds and sensitive individual reactions are not released in this kind of atmosphere. Let us take an example. So-called good children, the conformists, may under these conditions accept and repeat the teacher's evaluation and judgment of, say, Rembrandt's "Old Lady Paring Her Nails," and be graded by the teacher as having gained appreciation. But those children have merely acquired another fact, namely, that authority says that this picture is a fine piece of color, drawing, and composition. However, the students may never have appreciated the color themselves, sensed it, loved it; they may not have, even for one moment, excluded everything from their consciousness to listen for the emotion created in them by it. Lacking such experiences, they have not had real appreciation of it as a work of art. And yet, perhaps if they had been playing with paints themselves, they might willingly have given fifteen minutes in absorbed contemplation of Rembrandt's picture, feeling its beauty, without any teacher or any outside evaluation whatsoever. In other words, the teacher

cannot, by knowing the accepted values in art, make these values appreciated through the lecture or analytic method. Youth today does not respond genuinely during such factual presentation. People grow in appreciation, as well as in other ways, only through their own intimate personal experiences.

Perhaps you are asking: Can a teacher direct students' experience in such a way that appreciation is acquired or developed? Certainly there is ample proof that this can be done. Without doubt, there are some children who prove to be much more fertile for development of appreciation than others. Sometimes, though rarely, they are those who are more facile with their hands and materials and therefore they seem more ready because of greater self-confidence. Frequently, however, those least facile with hands and tools are the most open and sensitive and imaginative, because of a great need of release, and these often accomplish the greatest development. The rate of growth in appreciation seems to depend on natural sensitivity and on confidence in one's own inner responses. Half of the teacher's work is to stand by and kindle the child's confidence; the other half is always to be prepared to present the right material and the right stimuli at the right time.

It is difficult to know what experiences condition the original potential of sensitivity. It may be conditioned in pre-school experience. Its fulfillment may be to some degree dependent upon the nature of the physical eye itself. If the eye is essentially sub-normal education must not depend on its normalcy; it must go back to remove, if possible, the obstructions to its normal functioning. If from the earliest years the little individual observations have been credited and encouraged, there may be established a high visual sensitivity at an early age. If, on the contrary, all the imaginative, instinctive poetry of a child has been "corrected" by

factual, rational grown-ups, he may have forfeited, at a very early age, his own natural kind of responsiveness for the commonplace adult kind of observation.

UNDERSTANDING IN THE TEACHER BEGETS APPRECIATION FROM THE STUDENT

At every expression of a student's personal vision, teachers and parents should refrain from correcting him with their own evaluations; instead, they should give him credit in some measure for whatever is his own. This is a first principle for honest give-and-take between any two human beings at any age. Then the self-confidence necessary for appreciation is unhampered and, in turn, gives the freedom needed for more rapid growth. But far too often teachers and parents say to young people: "No, it is this way—not as you see it or believe it to be." And they say it usually with such authority that a student must either give himself up little by little and accept authority or take the harder path of disbelieving the grown-ups and remaining a rebel, a wayward or a so-called "disrespectful" person. Adult behavior toward young people is generally very disrespectful of them as individuals. And the professional's attitude toward the uninitiated is often just the same. In fact, adults can actually teach more disrespect for individuality and more ruthlessness by their own patterns of behavior than by any words they could utter.

If adults would regard themselves as the beginner's equal, as his companions in his world and not as gods above him, they would understand him better and help him grow much more! It is really just as easy to say to a person who has expressed some truly objectionable conviction, "I do not think this; I think so and so," as it is to say, "No, you are all wrong; it is so and so." In the first example, one shows understanding and will get the person's respectful attention. In the second, by discrediting him completely and setting

up judgment of experience as final, the future natural expression of the beginner is often blocked. In the latter case, the one in role of student must weaken, ruthlessly throw aside what is his own and agree with his adviser as a dependent; else he must set himself against the adviser to protect himself. In either case, there is a conflict within the student which must result in the loss of confidence. He cannot remain open-minded, willing to give and take. And so in the usual youth-and-adult or student-and-teacher relationship, there is gradually built up a blockade to real self-expression and general development of appreciation.

Here is an actual instance which illustrates the point clearly. Although it is about an elementary school child it is a type of incident which also happens often in the high school art experience and explains many a block to natural expression. In a class of eight-year-olds, the children were drawing Jack-in-the-pulpits. One small girl had an almost religious reverence for this early spring plant. In addition she had a genuine esthetic reaction to the line and color of it. She loved it intensely. She put all her feeling into a feeble delicate painting of it. It was like a piece of her, she so adored her own little interpretation of the Jack. She had sensed the flower intensely, individually, and had lost herself completely in an effort to express it all on paper. The drawing teacher came along, looked at it very casually, and said: "It's too delicate! Don't you see those dark brown markings?" And, picking up a brush, the teacher put two heavy black strokes on the drawing. With those two strokes she destroyed forever the drawing and the child's love of it. Momentarily a tremendous hatred was created in the child's heart for the teacher. Being of a nature in which hate could not long abide, the little girl began to be so unhappy that she had to reason herself out of it. "The teacher must have been right," she thought. "The drawing wasn't good. I was wrong. It wasn't a beautiful drawing and I'm not very smart

after all.” Of course, the experience encouraged an already well-started inferiority complex; but fortunately a skepticism about teachers was engendered at the same time. “I am not treated by grown-ups at home this way,” she began to say to herself. That was the saving grace that kept this little girl from being entirely “killed off” as a potential artist and appreciator.

The further results of this experience were somewhat like the following. This child could not forget the intensity of her joy in the love of the flower. That, no one could take away. She was bound to let herself go into such an experience of appreciation again; it paid so well. But for this child to love her own painting ever again was very hard—to believe anything she did worth much was not easy.

Do you see how an opportunity to develop confidence in a child’s own reactions and capacity for expression was thrown aside entirely for what a teacher considered a greater value, that is, an accurate representation? This case may sound extreme, but it was the actual experience of a sensitive child. It is characteristic of much school art experience and explanatory of so much *blocked* reaction in the field of art as a whole.

On the other hand, if a give-and-take relationship can exist between adolescents and adults, capacity for expression and appreciation grows naturally. Most adults, however, are not equal to this in their relationship with young people. Even some genuinely creative persons cannot do this for other persons. To stand by and kindle the kind of self-confidence that brings willingness to open the self to receive the new and different is a fine art in itself. It requires a lightness of touch, a giving of respect, a belief in each individual potentiality, a personal humility.

The “let go of the self” is the student’s need. The attitude of the adult or teacher, therefore, must be one of willingness to submerge his own conscious, rational mind and

hold it in check while the student's perceptive, imaginative, and emotional self is given free reign. Creative expression requires a kind of moral courage—a spirit of adventure, a play instinct, an ability to “take the chance.” One must not only be fearless of his environment, but the environment itself must also be warm, encouraging, inviting.

Moreover the nature of the environment can check appreciation in many subtle ways. For example, neighbors in a class, sounds, odors, colors, or just “things” in a room, sometimes affect a more sensitive person in a way that is obstructive to his release. But the teacher can be the most important factor in stimulating expression. It is perhaps in the nature of a large understanding mother-spirit that the gift of inviting out expression lies. That does not mean sentimentality in any sense. Possibly “the love that casts out fear” is the best description one can give of the attitude required of the artist-teacher. Ruth Shaw, the inventor of a process of picture-making by the use of paints and fingers without brushes, has developed a fine technique for this kind of release with young children. She has also used it in work with remarkable results with older problem pupils who were under psychological observation. And this release must be established before there can be any free flow of individual expression at any level be it elementary, secondary or college.

Certain other art teachers feel that one of the most successful ways to start this freedom in appreciation is to get the larger muscles of the body active; that is, to get the individual moving with the whole body rhythmically. By having the students experiment with large rhythmic lines these teachers claim that all body movements become freer and that the imagination becomes more active. This kind of work was done some time ago with genuine success at a Theater Arts Workshop for Young Children in Westchester County, New York, where a fine approach to painting was stimulated by dance techniques. Certainly from the evi-

dence of the good results they have had, there is proof of the value of this point of view. Ralph Pearson has invented his own type of freeing exercises with classes of adults who are beginning work in art with him.

It may seem that these are illustrations of work in creative expression and not of appreciation. But actually the two cannot be separated in the teaching process. There is a direct ratio between appreciation and creative expression. One encourages and demands the other and both are in proportion to the vitality of the spirit or the integrity.

APPRECIATION GROWS THROUGH EXPRESSION

At this point the exact relationship between appreciation and creative activity must be emphasized. To the artist in life as in education there is no doubt of the absolute need of individual expression as a way of growth, as a fulfillment of organic life, and as an important key to greater appreciation. True individuality cannot be realized without expression. It is the genuine evidence, or outward and visible sign, of individual personal life. Without it, as without the blossom of the plant, there is frustration of growth, no new seed, no continuance of the species. There is as great a necessity for all people to express themselves on the pre-verbal level as there is to communicate through language. Appreciation is this kind of expression. Babies use their lungs and voices because they must, in order to grow. They keep their extremities in constant action because they need to, to grow. They look intensely at every moving thing, grasp at every near form because they must, to grow. Organic law requires complete use of the total organism for healthy growth. If only everyone knew that the continuance of such use of himself would continue his development, he might never stop dancing, singing, seeing, touching, feeling, laughing.

The continuance of this development beyond the stage of practical efficiency for a living that requires crude com-

munication, getting food and shelter, self-protection, and the like, is not yet seen clearly as an educational process for any but the specialists in the various arts. The fact that in all the intimate phases of human life all people need equipment of this kind almost more than any other, is too easily overlooked. Yes, all admit that painters need more eye-training; musicians, more ear-training; actors and dancers, greater body control, and so on. But the whole man as appreciator and partaker of life also needs far greater usage of these phases of himself, and finer co-ordination of them, than the average modern education or life today affords him. Unless one is fortunate enough to be guided, at an early age, in his understanding of these important aspects of his whole life, his education neglects them almost as soon as he can walk and talk and read.

The inevitable urge to create, to find some form of objectification for the inner self, is just as organic throughout life as the infant's perpetual motion. Making wholesome paths for it to move into, that will result in mental and spiritual return, must be the business of educators and social engineers. Appreciation is required in the creative process and increased by it. Their interrelation is something like this. Appreciative awareness stimulates imagination and esthetic contemplation. This in turn helps to initiate and feed expression. True expression, used as an educational means, requires constant, concurrent free play of perception, emotion and imagination with a self-initiated critical faculty. All of these increase with the right use and encouragement. They return an increased appreciation and a self-realization which is its own urge to further creative experience. So that once a man has the habit of creative life established, there is absolute assurance of the unfoldment of his powers in certain directions through his whole life. There is also the assurance of a happy old age full of pleasant occupation.

Hence habits of creative living give genuine security to

the perpetuation of the individual. This may seem to those uninitiated in these realms a bold and extravagant statement, but investigation of the life of any genuinely creative man will furnish verification.

PERSONAL CREATIVE EXPRESSION IS GENERALLY IGNORED OR DISCREDITED

If the aim is the education of a whole person, he cannot be looked upon as though he were a series of isolated characteristics, which can be administered to separately. Man is a complex of such contrasting qualities as the material and spiritual, of action and contemplation, of acquisitiveness and receptivity. The material world of the average man has changed in such a way in the past twenty-five years or so that it finds more and more use for his material functioning and seemingly far less use for his personal creative capacity. The Machine Age, which has replaced ideals of craftsmanship with ideals of mass-production for economic reasons, has likewise replaced the concept of man-functioning-for-man with that of machine-functioning-for-man. It has done this to the extent that too many men are not only lost in the role as manipulator of machines but they have transferred most of their faith to it. In other words, such men are forfeiting the real whole life for a dramatic part, that of administrator and acquirer. Original, critical-thinking men are still rarely to be found in large public positions. To retain their power of expression they have had to find a more esthetic or intellectual outlet for it than the social, economic, or political world. In general they are not permitted to interfere with the smooth-running business pattern of practical life as it has been constructed for today. A great leader is rarely found in the places where great leadership is most needed.

In the life connected with our institutions adults seem to divide themselves into two classes—the few who believe

in the authority of their own personal reactions and in their own thinking and vision, and the great majority who do not. Mr. John Cowper Powys says that "the more culture a man has the more austere, yet with many ironic reserves, does he abide by the authority of his own taste." Perhaps it is true then that in the educational world there are far too few with a genuine personal culture and with seasoned minds, as there are also too few in the controlling offices of our institutional life. Examinations for public positions are too often done on such a large scale and so impersonally that they are reduced to tests of knowledge of facts and techniques. Such qualifications as originality, inventiveness, appreciative awareness, largeness of personality and character, integrity of spirit and mind, tolerance and charity cannot be examined on paper; nor are they likely to be credited by those examiners going through technical routines without discernment of their value. Only to the extent that educational leaders are sensitive men, men with courage to abide by these values, and with confidence that human beings are crying out for opportunities to work for these values, will school programs be organized which aim to produce the expressive, appreciative human being.

The pseudo-scientific and the so-called practical man may continue to argue that the world needs more technical slaves than creative men. In spite of intelligence quotients, in spite of all other classifications into which human beings seem to be divided, it is obvious to all men of vision today that humanity's greatest need is the creative spirit, the creative way. Without this there is neither development nor continuance of individual growth and life. If for no other reason than that it takes man out of the market place, requires of him contemplation, self-dependence, collected and focused nerves, and returns to him his integrity, individual creative activity has obviously a therapeutic value vital to society today.

GENUINE INDIVIDUAL EXPRESSION IS NOT EXHIBITIONISM OR NEUROTICISM

Now by true individual expression is not meant that quality generally conceived of as "self-expression" or exhibitionism. There are the general expressions of young boys in a classroom which take the form of throwing things, of punching and pushing, of yelping, and even of destroying. These are usually signs of primitive needs of activity which have been denied more profitable channels of direction. There are those unsocial outbursts of self-assurance and bullying which are usually signs of a disturbed nervous life or of long-gathering frustrations. There are those lugubrious emotional displays born of an undisciplined animal abundance and the belief in it as life itself. There is the fiery outburst of the reformer who knows all things, has all the right answers and is easily sidetracked from personal growth by a kind of self-hypnosis. There are those of the self-seeking rationalist, perhaps most vicious of all. No one of these actions is an example of genuine individual expression. Not one is produced by a poised integrated individual, but instead by a disturbed unbalanced one.

So the expression of mere nerves, or muscles, or passion, or reason alone, may have little social or educational value in itself. However, evidence of such expression becomes extremely valuable because it furnishes clues to the particular psychosis of an individual and suggests directions for curative treatment.

True expression has in its very nature a completeness at every step because it is not drawn out artificially but flows out naturally as experience. Therefore it has an obvious and universal educational value. Its educational use is something like this: There is an habitual impulse natural to all normal creatures to do, to make, to imitate, to dramatize, to objectify the self in some way; all that teachers, for

example, have to do is to recognize and use that impulse. It shows itself in restlessness, in dissatisfaction, in excitement, in free play, in an endless variety of ways, and is most obvious and constant in very young children and in adolescents. In a school where the organization is free and elastic, it is far easier to use such impulses as they appear than it is in the present-day public high school where it is usually quite impossible to break the routine for the exceptional experience. However, even under a most mechanized system, some teachers constantly accept their obligation to invite and induce this attitude and succeed in good measure in doing so.

INVITING TRUE EXPRESSION FROM CHILDREN

There is an infinite number of ways to invite true expression from children. At the right hour on a spring afternoon one wise teacher, with a group of forty first-year high school students, started an interest in flower painting by the mere presentation of flowers, some in vases and others arranged differently. She knew that in botany classes the children had been dissecting flowers and studying their parts. With the fine co-operation of the near-by Botanical Gardens, she succeeded in having at least ten kinds of spring flowers in goodly quantities. One child entering the room immediately asked, "Are we going to do flowers?" The teacher responded, "Would you like to?" Many were eager but some were skeptical. The teacher asked the latter: "What would *you* rather do?" A few who expressed desire to work on previous problems were respected and indulged. Those who apparently had no desires were told: "Suppose you try this anyway." In this large class the urge was started by the appeal of the material, and the majority interest controlled the activity. It is better, of course, if work can always be an entirely individual choice. But because of the abnormal conditions met in present-day schools, and because there are

so many children who are not used to making decisions for themselves, no better way has been found than to abide by majority decisions. In the case illustrated here, the teacher asked several who were not interested in drawing flowers if they would like to make up bouquets and choose the "right" jars for them since there was a good supply of flowers. This served those not inclined to draw and brought about much wholesome discussion as to which were the prettiest jars of flowers and why. Before long all became more interested in arranging bouquets than in drawing single flowers. And so the project for an original flower composition naturally evolved as the teacher had hoped it would. Not having sufficient flowers and jars for all forty children to make original flower arrangements, the teacher suggested they do it on paper, inventing any flowers they wanted to use. Thus their urge to create flower compositions was fostered and nourished with materials and suggestions from pupils and teacher.

A genuine outcome of value was reached for each of the forty children in this class, if one can judge by the integrity and individuality of the results. Plate 1 (a, b, c, d) shows imaginative designs characteristic of the kinds of work turned out by the forty different children under the guidance of a very skillful teacher.

THE TEACHER'S FUNCTION IN STIMULATING CREATIVE EXPRESSION

In the groping about of students for original conceptions, the teacher must be most understanding. She can stimulate ideas, start the defining process for a student, perhaps even help him to find the image for his concept. But she must be so tentative, so provocative, so light with her touch that she does not interfere with any originality of conception the student has already evolved. In the case of a boy or girl struggling for light, hampered by feelings of inferiority, and the

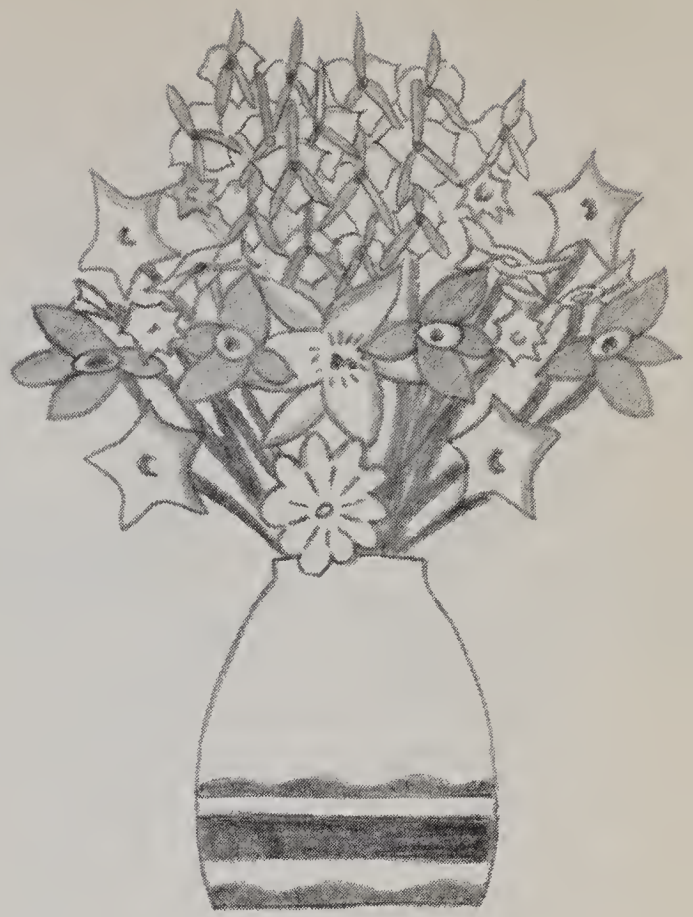


PLATE 1a



PLATE 1b

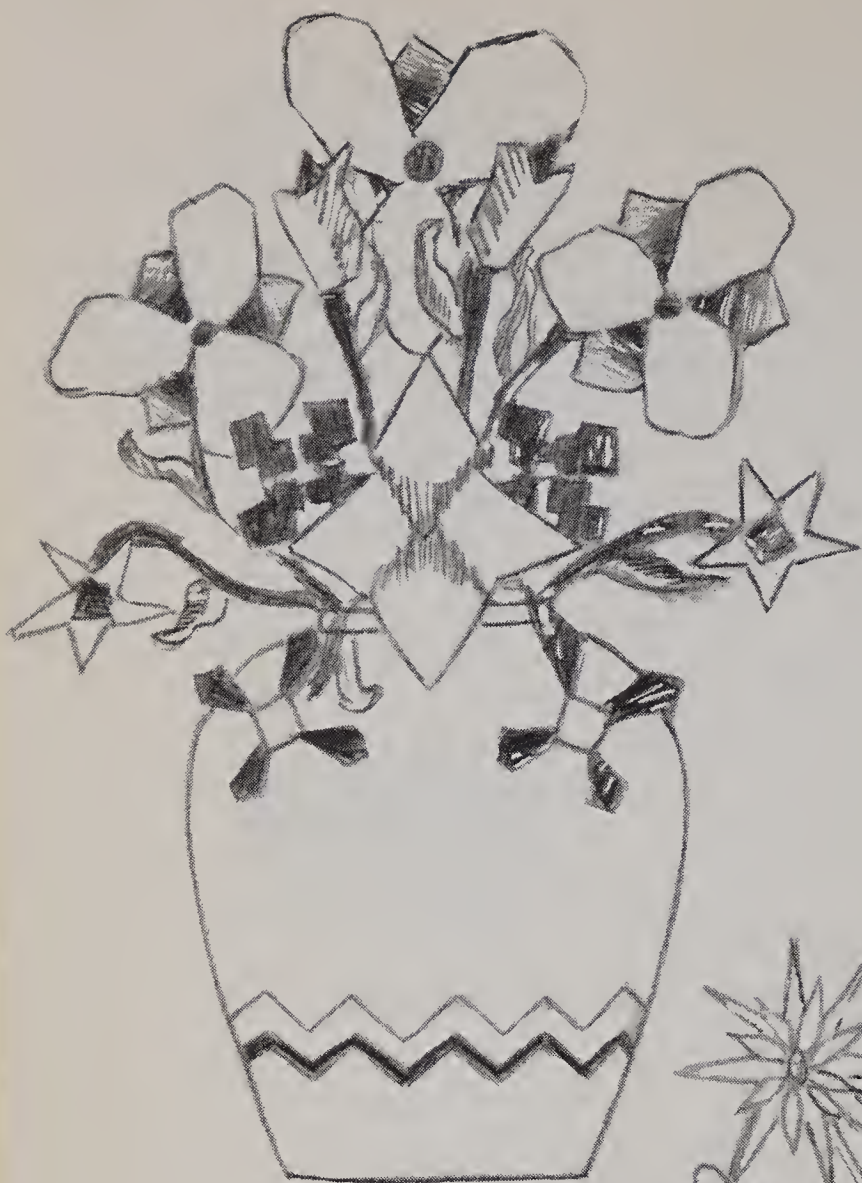


PLATE 1c

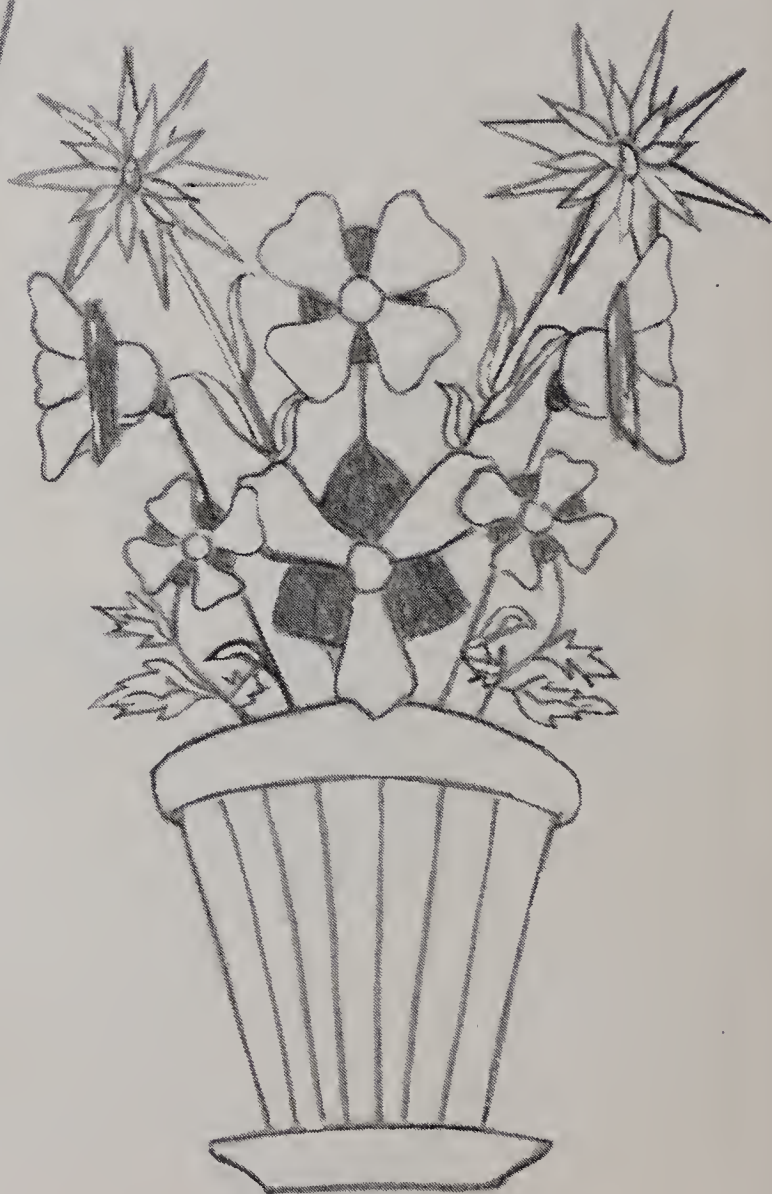


PLATE 1d

like, the teacher has much to do. When the student is sure of what he wants to do, she must sense it and leave him entirely alone. Then inevitably, the next stage arrives where the student finds that to express himself adequately he needs more knowledge, technique, and tools. Here again the teacher must not hand him ready-made all his needed equipment, but must skillfully direct him to finding it for himself. She should have photographs of those things students need to know more about, or be ready to analyze the construction of them with him. If it is a design problem, the teacher may show him and help him analyze some fine example of the thing he is striving for, like contrast, or better structural organization. *But she must always believe that everyone has something to express and respect it. Otherwise the most important and precious thing will get lost and interest will die out with it.* The long process of sustaining effort, of self-criticism, of correction and change, perhaps even of starting over again, is most exacting and disciplinary. Nothing short of an extreme egoism in a person, a belief that he has something in an original vision worth working for at any expense, and a fine encouraging atmosphere will keep the process going on to fruition.

As youth matures and can hold his interest over longer periods of time, he may find he can even break into his creative problem, drill himself in some tool use, or get some very needed ideas for the greater realization of his original concept or vision. All the preparatory drills and exercises initiated by teachers will not give any return in power comparable with that resulting from self-directed studies that are entered into because they are ways to acquire needed materials for one's own ends. And, of course, this is no secret of the esthetic creative activity alone. It is one of the basic principles of all progressive school work. It is used as a way of learning, in all sound educational projects. The teacher sets the stage, stimulates activity, helps to direct and to give

confidence wherever needed. But she follows the student's inclination and encourages his initiative, rather than controls or dictates to him.

THE CREATIVE PROCESS IS A "FREEING" EXPERIENCE

This process of creative expression requires the holding on to an original purpose or ideal until a concrete expression is achieved. When an individual is able to see the process to fruition, he has a tremendous return in the form of a renewed faith in his own original vision. The teacher is greatly needed in this process by the more sensitive and easily discouraged child. She must help to fan the flame of the child's first light by continuing to express faith in him and in his own ability to arrive at the self-commissioned goal. When the teacher succeeds in doing this, she not only increases the child's confidence in himself but makes the whole experience serve as a process of liberation. The child is changed: it is more willing now to repeat the experience, to set the world aside, to concentrate on self-appointed tasks and finally to abide by his own appreciation, which Mr. John Cowper Powys tells us is the "test of a man's culture."

INDIVIDUAL AND SOCIAL DEVELOPMENT

Until such a state of integration is reached within an individual that he is able to hold on to his birthright of completeness and separateness, through constant exercise of himself as a creative individual, he has little that is of any great value to offer to society. The genuinely co-operative human being is a rarity. Until one has no fear of losing by giving, one cannot give freely and work co-operatively. The most genuinely creative teacher is invariably the most co-operative. She must be able to see the whole aim and purpose of the group to be able continuously to serve it profitably. As soon as she becomes concentrated on the personal self rather than on the ideal of the work she finds little profit in human co-operation

and service. This ability "to see the light" or, as Blake said, "to see through not with the eye," requires an overview, an ability to see beyond the immediate and to focus the desire and the will on the larger concept. So those who are working toward the building of materials for the development of the co-operative spirit are likely to be successful when they work to free man of the importance of all things other than his real inner self, his honest judgment, his genuine feeling, his self-discipline. If the value of personal integrity is not established, there is no material with which to build a group integrity! In fact this is a very important phase of the teacher's function which will be dwelt upon in further detail later.

The teacher must give each student, according to his particular effort and accomplishment, his due of appreciation without using the competitive impulse and without lowering her fine esthetic standard. She must use the development of the ability to take and to give critical judgment as a measure of growth as much as she uses concentration power and the finished product as measures of ability. The value of each product depends too much upon the original personal equipment and power of each individual, to justify using the finished tangible result alone as a basis for an estimate of accomplishment. The latter must be carefully guarded against from the start if the full honest measure of creative experience is not to be lost. In a later chapter on method this will be expanded upon.

Again it may be seen that since the competitive instinct has little or no value in genuine creative expression, the development of the finer social attitudes is more likely to be accomplished through this kind of expression. One's standard is self-imposed and likewise self-raised at the end of each accomplishment.

Virtue lies in the differences from one's neighbor's product, not in similarity with it. Virtue lies in one's own ability

to move on and do better what one has previously tried to do; not to do better than one's neighbor what both tried to do. Therein, possibly, lies an answer to the great call for social-mindedness. This attitude has a chance of being encouraged when the value of competition is replaced by the value of appreciation and honest critical judgment!

Art Experience and Creative Teaching

THE CREATIVE PROCESS AND CREATIVE EDUCATION

IF the kind of appreciation and expression discussed in the previous chapter is developed only by creative experience, then a careful search into the whole nature of the creative process may result in the finding of some valuable cues for the process of creative education. First let us compare the nature of the person functioning as artist with that of the artist-teacher.

It is as normal for the artist to have the urge to create as it is for the average man to eat and to drink. He must, for his very life's sake, objectify himself in some outward form, in order to relate himself and to feel his relatedness to his world. His expression is the embodiment of his potential self as nearly as he can realize it at each point of production. It is not a static, repetitional form, but an ever-changing one, even as he himself is changing and living. When he no longer produces new and vital forms, his work is said to be dead; his inspiration, lost.

The artist-teacher has a similar urge. Perhaps it might be called an urge to bring about the more rounded, balanced and whole human being. She needs to project the ideal man because she is essentially working for the expression and embodiment of this urge, not only in each student but in herself as well. This does not mean that she has a pattern to produce, but rather that she has a growing, changing, enlarging ideal and an urge to see it consummated. She is a humanist

in the largest sense. She is like the artist in that she keeps the vision of her goal as her constant concern. It is not as important to her that this or that subject matter be acquired by John or Joan as that they continue to move toward their own increased power, understanding, and fulfillment.

The equipment, therefore, of both artist and artist-teacher is the same in that it requires a complete, broad-visioned human being, focused on and driving toward the realization of an ideal. The activities of both are the necessary outcomes of the same driving force. Their obligation is one of continuous awareness which measures the accomplishment constantly in terms of its resemblance to the original goal or ideal. No artists or artist-teachers can reproduce exactly what they have already done. Each is a newly equipped person at the completion of each product, so each must use that new equipment, which is now a part of the self as a result of previous experience, in relation to the new activity. It is this kind of use of the whole self which keeps the individual an artist.

THE NATURE OF CREATIVE ACTIVITY

Now let us look into the experience of creating a work of art and compare it with the creative teaching experience. If one lives with artists for many years and delves into their ways of work, their thinking, their speech, and their habits, one finds a good deal of agreement among them with regard to certain major aspects of the creative experience.

Artists are entirely in agreement on the necessity of the feeling and sense-content of the experience. They are impatient and even resentful of efforts to reduce their work to words or to rationalize their meanings. They all agree that in the creative experience the vision of the thing to be done, its actual form, must be conceived in the flash and fire of intuitive insight and understanding. This means that it is not a coldly-reasoned project, intellectually planned and

evolved, but rather it takes its first form under emotional drive or excitement; its configuration is sensual and intuitive rather than rational. They all agree that the concept appears in the imagination first and as a whole, and is related to its material.

This does not mean that a genuine creative form must be produced by impulse or in one moment of inspiration. It may be a fusion of experiences which is the result of many improvisations, fleeting visions, intangible emotional episodes, all getting together and working toward a complete expression. It may have taken many years for these fragments to become sufficiently synchronized in the life of the artist so that they could become the materials for his use. But it does mean that the will and intellect alone cannot produce the living thing. There has to be a fire which makes the consummation a necessity if the form is to be vital. One cannot simply sit down and decide to carve a statue and turn out a work of art. It just does not happen that way.

RELATION OF CONCEPT TO FORM AND MATERIAL

A work of art emerges from some rich visual storehouse of perception which has become so full that it must overflow and spend itself in becoming tangible and translatable in a concrete form. The concrete form is at the same time the cause and effect of the urge to create. The form is not worked out logically after an idea is evolved. The form is more than an idea; it is an expression of life itself. A great living sculptor has said: "The idea must be born in plastic form, it cannot attain plasticity any other way." The artist's concept, then, is formulated in the materials with which he creates, and is a whole from the start.

The logic of esthetics helps him to evolve the details, the techniques, or what is often called the rendering. He uses the logic which requires that balance be established within the structure before it can reach an effect in the silhouette,

and that form must be significant through the design structure before surface variation can contribute very much. But the thing is a whole, a unit, a complete entity from the moment it takes form. For example, take as a plastic idea a particular pose of a seated madonna, a mother not embracing her child but rather bracing his feet against her breast while she supports his head at her knees. It requires a definite silhouette, a series of specific form relationships to become an entity. In the rich storehouse of perceptive material some such experience has existed. One day the imagination becomes pregnant with this entity. Objectification becomes necessary and leads to the building of a structure called an armature for holding and supporting the form. The largest masses are thrown in plasticine on the armature. The whole concept is visible from the start. But the smaller forms of hands and feet, the depth of the modeling, the amount of generalization, the exact point of balance in the strong back—all of these evolve as logical necessities in relation to the concept as a whole. Once the outlines of the whole configuration are established, the whole idea and feeling govern the detail as naturally as night follows the day. But the whole form always comes before the detail, the technical qualities, surface treatment, and the like.

The genuine esthetic concept is the product of profound feeling and knowledge and high sensitivity. It is not the product of superficial visual stimulus recorded accurately and photographically by the physical eye, and executed in esthetic materials. The truly esthetic experience is a very different one. As Blake so well put it, "we are led to believe a lie when we see *with* not *through* the eye." And the nature of this "seeing through the eye," which will be analyzed more fully later in this volume, must be understood at the outset.

THE VISION OF THE ARTIST

To see as the artist sees requires fresh innocent sensing, without preconceived associations and meanings being brought to witness. The seeing must be as for the first time, each thing for what it is, in form, color, line, character, and material. For example, two men look out on the same valley from a hilltop. One sees the farm acreage below, observes the sizes of the fields, estimates the yield of crops, surveys the roads, judges the mileage to town, and generalizes on the life of the farmer. Perhaps he calls the valley a poor one because it could not possibly produce a fair living. Another man sees the undulating roll of the land, its great forms heaving out into distant mountains, its rich verdure, its variety of flat places and rises, its continually changing light and tone, the mystery of its color. The second is the artist's vision; he sees what is there, for its own sake, its color, its form quality, and pronounces it good and beautiful.

This "seeing *through* the eye" requires the kind of separateness of feeling—detachment—that can give one's undivided attention to the thing observed for complete perception of what it is, separated from what every other thing is. This is what is meant by innocent sensing. It takes this kind of seeing to result in an original true esthetic concept. It keeps one's state receptive and one's feeling free and keen. This purity of vision brings about a stimulation of imagination. As soon as the visual experience passes through the artist's life it moves him in such a way that if it eventuates in expression it must be his own child, unlike anything that could be born of another mind, of another man.

This kind of vision is sometimes also summoned from the imagination without an immediate external stimulus. There are artists for whom words or sounds, or movements or ideas serve more vividly as stimuli than do things actually

seen. But these persons must necessarily have had a wealth of visual experience to call upon for images.

The fusion of the images thus seen with the whole person—both the mind and the feeling of the artist—is the process which ultimately produces a creative work of integrity, a living work of art. The work has to live through being born of the artist's living, not through being true to the accidental details of a moment of observable facts no matter how complete and accurate they may be.

VARIATIONS OF ESTHETIC CONCEPTS

Of course, esthetic concepts may vary greatly in quality. They may be full in content, rich in emotional quality and esthetic form, or they may be thin and weak in one or all of these ways. The length of life and universality of appeal of the finished work is, probably, largely dependent upon the significance and quality of the concept it embodies. Then, too, the steps between the original concept and production of it in finished form may be those of a finely fused intellect and intuitive emotional understanding and keen sensibility; or they may be those of the working of one of the faculties with little of the other two elements functioning. The final product will be thin and academic if the original concept is of the latter nature. It also may be far from the fulfillment of the original concept if it is not produced by a well-balanced, controlled, and integrated individual.

THE NATURE OF CREATIVE TEACHING

Now let us look into the process of creative teaching. The teacher's vision of life must be wide and her reservoir of human experience full, if she is to conceive of an educational goal or ideal catholic enough to be related to the actual possibilities of Mary, and John and Joan. That is, she does not have a pattern into which each must be fitted. But she has a driving force—something like a desire for her own

and her fellow man's happiness and perfectibility—and this grows constantly clearer as she tries to objectify it in her own life. With this she has to fuse her immediate perception of each student's particular need. In other words, she uses as her goal a happier and more complete Mary. Since, by her best judgment and intuitive understanding, she finds Mary at a certain place in her development, her object now is to find the particular direction for Mary's experience which will be likely to lead her to an increase in her understanding of herself and of life.

If this vision of each student or the "seeing through the eye" is not fresh, detached, and the result of pure perception of Mary, or John, or Joan, the educational product will probably not be a changing, growing child. If the teacher's immediate sense response is befogged by dead principles, courses of study, rationalized materials-to-be-learned, then the educational goal is not conceived in the fire of intuitive insight necessary to produce the living thing! This is the most commonly overlooked phase of educational systems today, as it is of the whole modern social life.

People as a rule leave out the feeling quality, the sensibility, and try to produce a work of art by reason and logic only, and in the end they believe they have a living result. But they are mistaken. No one, including the teacher, can be an artist unless he himself is fresh and free and intensely living as he faces human life before him. He must have that awareness of human quality and value that can only result from a most uncommon selflessness—a genuine psychological freedom—a real detachment such as the appreciator experiences in the presence of great art. However, this detachment, which in psychology is sometimes called "the scientific attitude," is not valuable without the balance of the keenest sympathetic sensibility. And this must not be taken in any measure to mean sentimentality. It is rather a quality of perception which is sometimes called "empathy," an ability

to place oneself into the very role of the thing observed and know it experientially, kinesthetically, and intimately.

Creative teaching also requires of the teacher deep personal experience, rich emotional as well as intellectual life in order that she see life as a whole. Her intuitive observations of the immediate requirements of each child are not worth much unless she has this kind of vision. The teacher who is herself not vitally alive in spite of the daily routine, who cannot keep the large overview of life as she wants it for herself, cannot produce the living thing—wherein lies the art of education. Her concept of educational goals will be rich in content and her teaching vital in the materials and forms used only if her own life is full and rich in intellectual and emotional content. Undoubtedly, the ultimate value of her work is determined by the breadth and significance and quality of her concept of life—as its ultimate vitality is dependent on her vitality. The steps she uses between concept and production, which are usually called methods, may be those of a highly developed integrity between mind and feeling and sense. Such steps will eventuate in a living form. On the other hand, if the steps are organized by intellect alone or impulsively, the educational outcome will be far from a fulfillment of the original concept.

Therefore, it would seem that if any theory of education is evolved on the creative principle it will be of value largely to the ones who evolve it or to those so like-minded that there is real correspondence in their life values and philosophy.¹ Can the school be said to be honestly educating a

¹ Is it not necessary therefore for all teachers of a group working with the same students to discover through honestly living together what ideal they wish to project, what major concepts control their thinking about fine personality, responsible citizenship and healthy constructive living? Can some members of a faculty be allowed to work for such ideals as the “go-getter,” the high examination rater, the show-off performer or the smart talker while others labor at such higher ideals as the integrated personality, honesty, courage to be oneself and sensitivity to

whole person all of the time if it obliges the student in different rooms to meet such conflicting purposes? Is it possible to use the creative principle and delegate to one department work with the mind, to another the attitude, and to still another the physical being? Teachers of any group must strive for a common vision of the whole ideal which means that they must have a concept of the potential man whom they believe would be best equipped to meet life today and also equipped to contribute to life about him if they accept the philosophy of creative education.

Theory and practice must lie together in any genuine creative process, including teaching; the one is complementary and necessary to the other. The teacher cannot have one ultimate goal for the rest of man and another for herself. Also, she cannot initiate any plan theoretically and unrelated to specific life, and keep it living. She must consider any plan proposed only a stimulus to thinking, not a way out of thinking or original work. If turned upon a specific situation theoretically, such a plan is bound to produce a dead thing. Plans must be reborn daily, even hourly, in the warm glow of human understanding and immediate experience if they are to bear living results. Likewise, the measuring of results cannot be a merely rational affair.

The very essence of the art quality in teaching seems therefore to rest upon two things—first, in the requirement that the concept be evolved by a whole living person for other whole living persons, and, second, in the requirement of unity between the ends and the means used to reach those ends.

others?—Obviously nothing but disbelief in one or the other results when students meet such great differences in values and philosophy from two different teachers each day.

THE ARTIST'S LABOR OF PRODUCTION

However, although these two are the very essence of creative teaching, there is still another step in the creative process. This has something in common with scientific procedure. It has been called in a previous chapter "the labor of production."

When in the technical process the painter loses the freshness of his concept, or meets a personal inadequacy, and yet continues to work mechanically without either the vision or the equipment he needs, he ceases to be an artist. This, alas, has happened in the making of much of the painting seen today. More often the difficulty lies in the lack of equipment than in the cessation of inspirational quality. As soon as a true artist meets such an inadequacy he recognizes it and stops so as to save his product from the signs of labor. He continues only after he has gone out to get his needed equipment if it is attainable. This inadequacy may involve a complicated problem of space design, or anatomical structure, or a more serious problem in esthetics, which he finds himself in need of solving for the satisfactory completion of his work. It may take days to clear up such snags, and if he is sufficiently interested he will be able to take time out for any research he needs without interfering with the unity of his work. However, if he is not able at all times to hold on to the wholeness of his work, the process breaks down, becomes labor only and not art. In the end it eventuates in a picture but not a work of art. Such strength of character is required of the artist, such control of emotion, such heightened sensitivity, such dogged and continued self-discipline, such mastery over means, that few are able to go through with it.

The true artist has the double power, first, to keep his grip of the original ideal as the driving force, and, second, to continue the self-discipline which gives him extreme control of all the material aspects of the process. If these are

lacking, nothing of value matures or comes out of his work with the power to move men. Obviously then, the creative process must use the whole man concurrently—his sense life, his emotions, his pure intellect, his whole being. And one part cannot be too greatly developed beyond the others or the necessary balance that is required for essential unity is upset.

THE ARTIST-TEACHER'S LABOR OF PRODUCTION

The artist-teacher confronts similar problems. She must meet her own inadequacies of equipment, and must rise above unsympathetic environment and the natural handicaps of unfair physical conditions. These must be coped with and worked upon daily without the loss of the larger outlines of the original concept or the freshness of the immediate procedure. This is the great stumbling block of most teachers. A teacher must forever discipline herself; she must face snags of misunderstanding, lack of knowledge, personal fatigue and discouragement, self-analysis and criticism and their revelations. Too often she says that it is impossible to do this and still continue to keep alert and alive to the larger outlines of the original vision! The art teacher must be a superior person believing continuously in her own potential being or she cannot keep herself and her product living through the exacting state of the teaching process. It takes a strong healthy nervous system and at the same time one of fine sensibility. It takes a keen and quick emotional response and at the same time an honest and profound mind. It takes an ability to keep sensitively aware of the immediate situation and yet sufficiently outside of it continually to evaluate it and relate it to the larger goals.

Indeed the problems of the average teacher's life in days of budgetary retrenchment require great courage and steadfast self-faith. One glance at the surrounding conditions of the average art teacher shows the difficulties she faces in keep-

ing balanced or in developing into the super-person which is so necessary for the creative teaching job. Time and means and leisure are required to produce a super-person. We are badly in need of leaders and administrators with the conviction that if teachers continue to have less and less of these advantages in each and every city and state in the Union, there will be little chance of retaining the truly creative ones in the classroom.

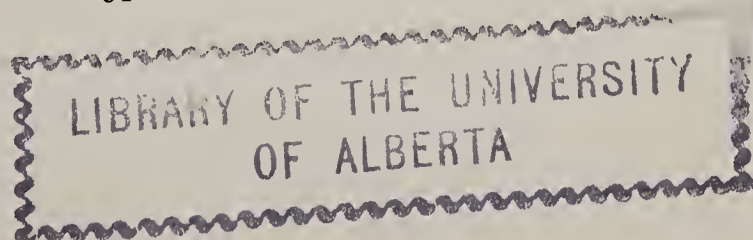
However, now that the attention of the average citizen is being focused on educational values, it may be that more understanding will be given to the genuinely creative thing and more opportunity made for doing creative teaching in the future.

Method: The Foundational Elements, Concept, Stimulation, Process

THE NATURE OF METHOD

THE nature of method that is organically related to the student and is the product of enlightened vision of the teacher cannot be quickly reported. A teacher facing an average first-year New York City high school class, for example, must use an utterly different method from the one used by a teacher facing children in a wealthy suburban community or a small town. The equipment, environment, needs and immediate experiences of any two such groups of children are so different that a common method for both cannot be evolved. This is one reason why most artist-teachers hesitate to discuss or report their work. They do not believe it profitable to try to generalize about it.

The well-reported methods of how-to-do-this and how-to-do-that with art materials are not worthy of consideration in this volume because they have little to do with education and are merely descriptions of technical processes. Much has already been written about "How to Make Posters," "How to Draw the Figure," and "How to Create Designs with Seven Symbols," for those teachers who are interested in reading of the steps for developing one or another type of graphic form. This book shall be confined to the study of education as it deals with the unfoldment or growth of human beings. If the first consideration of method involves a



study of each child's nature and needs, then the teacher must necessarily build upon such a genuine study.

A well-known creative teacher in a large New York City high school who was meeting a heterogeneous group of twenty-five pupils for one hour and a half daily, with no opportunities for outside-of-classroom contacts, said that she found the time with them too short to permit her to know the students well enough for her satisfaction. The average city teacher, especially in double-session schools, very rarely can meet a pupil alone outside of the usual forty-five minute class period and can almost never see the pupil's parents. The teacher seldom knows about the child's work in other subjects with other teachers. But such individual contacts are necessary if the method used is to result in an organic, educational product. The teacher's first business, therefore, is to make an honest diagnosis of each child's nature and general capacities before she begins to prescribe any suitable method or content for him.

A METHOD MECHANICALLY DEvised PRODUCES ONLY MECHANICAL HUMAN BEINGS

Method which does not build upon the child's psychological needs may work toward seriously mal-conditioning his whole development. The following is an example of what happened to a large group of children all of whose needs were diagnosed as "happy occupation that would keep them all quietly at work with art materials for some time." A man who was a mechanic by nature and who thought he was teaching design had been in charge. A change of teachers became necessary in the course of a semester and this man was replaced by a teacher who was a genuine artist. The new teacher was utterly amazed to find forty children perfectly content with a job of painstakingly tracing mechanically-made units over a surface of paper hour after hour. These students had in previous years been reared in a highly regi-

mented public school. Most of them were thoroughly conditioned to the idea of following directions in order to succeed. They were the conformists, the "good" students, all in one group. The directions given them had been simple to follow, and required no great mental effort. The activity gave them a tangible orderly product which brought them easy credit and satisfaction. The new teacher did not take these facts into account, however. She tried at first to stir them to use their imaginations as individuals. Many of them resented it. They wished to be told just exactly what to do. She explained to them her belief in the virtue of their differences and by cleverly devised schemes intrigued a few of them into an adventure in original work. However, after a month of continued and stubborn resistance by the majority she admitted that she thought it was too late to change the direction of the whole class unless she could work separately with each individual. They were already comfortably conditioned against the importance of having individual, original ideas. They were absolutely convinced that a good teacher was one who told them all exactly what to do, who then left them alone to do it, and who finally gave them all A's when it was done! Fancy that as a group ideal actually inculcated by a system of education which is believed by those administering it to meet the needs of the particular children! And this is no extravagant illustration but a true report of a sympathetic study made in an actual situation by the teacher and her supervisor.

A COLOSSAL TASK: TO DEVISE A FUNCTIONING METHOD FOR ALL

Now to devise a method built upon consideration of each child's nature, inclination and immediate experience is a colossal problem when the start is made at the high school level. This is particularly true, of course, in the case of a single group made up of great varieties of human beings seri-

ously handicapped by early school and home life and by the kind of secondary school organization already described. Of course, in the progressive program the actual education of a child starts when he is in the kindergarten, and significant records are kept and passed on each year to the new teacher. However, this book confines itself to a discussion of some of the more specific problems of the transition period of the here-and-now public secondary school.

If enough leaders had the vision to create a realistic functioning school it would be possible even within the organization of present-day school systems to begin the task of studying child nature and classifying students more satisfactorily for educational purposes. If those leaders would only make the following constructive changes they would be going a long way toward helping teachers to find the right and natural way for each child's education. They would reduce the size of the first-year high school classes. They would put those classes in the early sessions. They would make the subject matter as general and free as possible. Finally they would put the most expert teachers in charge. In this way the first year of high school would become an exploratory period.

The barriers to such a trial should be easily overcome. However, many school executives are afraid of any *conscious* classification of human beings, or are of the conviction that democratic education means that every child must have the right to choose any subject he or his parents think he should take, regardless of his capacity. Also, school men generally wish to avoid the personal interview with parents that would be necessary for such a classification.

THE CREATIVE EDUCATOR MUST DISCOVER THE NATIVE TENDENCY OF EACH CHILD

The whole study of the adolescent must be approached with the conviction that each changing or growing human

life has an integrity and a law of its own development which must be respected before any educational procedure can be devised. The approach activity prescribed by the creative teacher is always designed as a means of opening up for discovery some particular quality or tendency.

Each twelve-year-old child has a way or key to growth which is natural to him. A teacher with perception, imagination and clear discernment can bring infinite service to the development of every child. She can bring about more self-exposition and honest display of interests from children than all the psychological tests put together can reveal. But her power to invite the ego rests largely upon her approach, and this must display her sincere respect for the living identity of every person. One who has sincere respect for every human life has a rare key to understanding. By showing this attitude to students she immediately gets her own personality out of their way and at the same time invites them to show what they really are. She must always keep extremely alert to recognize their differences and appreciate them. However, when a teacher ignores the individual's uniqueness and approaches youth in a mechanical fashion she is likely to set up barriers that close off all possibilities of genuine contact with them.

It is admitted that the scientific educators and their tests give valuable clues to understanding traits and tendencies. It is not the intention of this book to undervalue their promising contributions to education. But all the honest workers in these fields insist that their tests be used only tentatively and merely as devices which reveal indications of traits or capacities.

DEFINITE PERSONAL TRAITS AND TENDENCIES ARE REVEALED THROUGH THE ART EXPERIENCE

The arts, as well as many other fields of learning, if used as genuine education materials, give tremendous opportunity

for exploring child nature and interest and capacity in definite directions. Since the creative activity actually uses a child's whole nature, his strength and his weakness are often revealed by his activities in this field. Evidences, for example, of the lack of normal concentration power, of impatience for results without effort, of unwillingness "to try again," are almost always indicative of definite blocks, either emotional or mental. These can often be unearthed by the genuinely alert teacher in any field. In creative activity the emotional quality, the self-discipline, the manipulative capacity and co-ordination, the quality of visual discernment, as well as the power of imagination and individual judgment, are constantly and concurrently called into play. The wise teacher uses an appreciation of children's strong points to help stimulate effort to meet courageously their weaker ones.

In the arts, there are no set standards of production, except the one of integrity in the use of the self and the medium.¹ No subject matter has to be learned merely because it has been written into textbooks for twenty years! No one standard of evaluation can be set up to measure each pupil's product, because the only standard, which is, at first, that of vitality and integrity of expression, is as individual for each product as it is for each pupil. Some children show indigenous qualities through imagination, some through sensibility, and some through discerning judgment. Some seem to be very slow or dull in the more academic fields of learning because they have so long resisted the vicarious experiences that come through books and words. When these types are given opportunities for more complete personal experiences, as through the creative use of the visual and manipulative

¹ By integrity here is meant honesty in expressing one's own concept and feeling without imitation of that which is not one's own—and honesty in the use of the medium strictly for the expression of that concept and feeling, without any extraneous use of the medium for any other effect.

and dramatic materials, they progress at a far higher rate of accomplishment. There are many high school boys who cannot be educated at all through the usual procedure of book and lecture education. Yet these are often motivated by practical mechanical activity to search ultimately for fairly abstract scientific knowledge. Such a twist in children does not always mean that their intellectual powers are low. It might well signify a mind-set or a tendency to be more open to growth through one type of activity than through another. Creative education dealing with the whole child and using the arts as materials gives respect to so many phases of development that a sign of growth in one direction often stimulates growth in another direction. This will naturally lead to the development of a more rounded, integrated person.

If all the arts—literature, language, drama, dance, music, as well as the graphic and plastic arts—could be used as creative materials and be given half of the time in the first-year high school program, sensitive teachers in a school might, by concerted study, produce a most valuable and important orientation year for every child. They could find out the special gifts, the fields of easiest mastery, and perhaps the natural key to each child's growth—with a fair degree of accuracy. But this could be done only by teachers who are creative people, alive to the special task of dealing with living and changing entities. It can be done by them only if they recognize that each child is a composite of mental and emotional and physical traits which cannot be taken apart and worked with separately. Therefore all desire for fine art exhibits, fine orchestral performances, fine school magazines, as well as high scholarship records, would have to be secondary to the desire to work with each individual pupil as a living entity.

If child orientation could honestly be made the goal of the first year in high school, teachers could learn enough about each child to diagnose his tendencies and discover

definitely the natural and best educational directions for him. For example, through the right use of the graphic and plastic arts alone they could, by the evidence from each child's work and behavior, discover the degree of development of the following traits or capacities:

1. Sensory awareness—sensitivity to different visual qualities.
2. Sensory concentration power.
3. Co-ordination of hand and eye, eye and judgment, hand and judgment.
4. Capacity for expression of imagination and of judgment.
5. Capacity to invite and accept or to resist criticism.
6. Capacity to sustain interest and vitality in a work for a period of time.
7. Self-propulsion and initiative in the field as a whole.
8. Manipulation control and power.
9. Particular qualities of imagination—representative, dramatic, mechanical, decorative, functional, etc.
10. Self-dependence.

If the teachers of literature and science and the other first-year high school subjects would make and bring together lists similar to the above, they would know whether each child's equipment pointed more toward the purely intellectual and verbal, the visual, the manual, the mechanical, or the scientific phase of learning. They could then advise what he should study in his second year, in terms of his demonstrated powers and interests. By locating his powers and by proposing activities that require the functioning of his particular faculties they could develop in each pupil that self-realization which would give him a new initiative, a conscious effort to grow. Soon there would be little cause for any concern over his development. The student would be growing so much in self-direction through this satisfying daily all-round growth that very soon he could be relied upon to choose wisely many of his own paths to learning.

Often a student through his art work is found to be more

mechanical, manipulative, and executive than he is imaginative, sensitive, or visual. When that happens his art work should often be allowed to take the form of either the crafts or stage design, or photography, rather than painting or sculpture. If he is found to be critical, abstract, poor in performance but gifted in judgment and use of words, he probably would be happier studying history of art, critical essays, and doing his creative work in writing. Such discoveries as these, leading to a more complete understanding of each child, can be made only by the concerted study of all the subject-matter teachers. Leadership among teachers to keep this vision or goal the driving force of all first-year activity would be necessary in such a program. Administrators would have to co-operate. They would have to shed the curse of precedent and the problems of routine. Indeed they too would have to be creative artist-teachers in their outlook and philosophy!

THE IMPERATIVE NEED: ARTIST-TEACHERS AND CREATIVE LEADERSHIP

But who are these artist-teachers and creative administrators, and where can they be found? In the consideration of method such persons are as important as the individual children themselves. There are still some among the teaching population who have adequate vision, even though the light has been dimmed by the mechanism of daily routine. In each group of a hundred teachers there are probably twenty-five who have natural equipment for the creative task and who, with good leadership and psychological guidance, could soon produce some startling constructive changes. With encouragement they could put themselves at the task of changing the curriculum and the school organization so that it would be more functional.

Teachers must be well equipped in two specific ways to be artists in teaching. They must have retained what has

been most often called "the joy of life." It is often a sad spectacle to watch a procession of average teachers file into a meeting and see their tempo, their movement, their lines, their colors. If these observations of the "outward and visible" are significant of the "inward and spiritual," many of them obviously lead fettered and attenuated lives! Joy in life is the result of a will to be happy, to be free and hopeful, and to preserve faith in man and in life itself. Without this kind of determination a teacher will fail to understand youth. Often making a change, such as working with a new grade, or a new principal or getting a little encouraging appreciation, will revive this quality in many a teacher who seems to have temporarily lost this important capacity. Far too many have allowed institutional life to rob them of it. But those who have retained it are open-minded and fair to the young; they themselves are active and growing; they are sympathetic instead of resistant to change which is the dynamic quality of life itself.

The second qualification of the teacher who is an artist is a conscious attitude toward life as an art, as a process of bearing fruit, as a changing, fluent thing, to be studied and respected—and with it all a seasoned mind, used to thinking with imagination.

These qualifications imply many others which will be elaborated later in greater detail. Since in the creative process the main function of the teacher is to open the way for the child to function as his real self for his own as well as the teacher's discovery, it is more important that the teacher possess these two qualifications than any others. Without them she cannot stimulate, direct, encourage, or choose the right material for individual students, no matter how erudite or scholarly she may be.

It is important to note that the artist-teacher stimulates, directs, encourages. She does not pour in; rather, she leads out. She chooses the materials to be presented out of her

own wide experience and the experiences of her colleagues; she directs to the needed new facts and knowledge out of her own ability to contact all the great storehouses of wisdom and understanding. But she chooses and directs always with relation to the individual child; otherwise it may not be possible for her chosen materials to be used by the student with any profit. How many students remember one-half the facts gathered in a course a year after leaving it? They remember those facts which intrigued their imaginations or which they used one fine day because they needed them! The good teacher chooses material, indicates direction, inspires with her enthusiasm, but she never dictates or preaches. Only such a relationship will keep her in the confidence of children. When she meets unsocial behavior or weakness of another kind she tries to have it openly discussed and weighed by those concerned in it. She directs the discussion to a wholesome conclusion and helps to give the culprit the courage to take his earned disapproval as graciously as possible. But, except in the rarest cases, she herself never pronounces a judgment as an authority. Of course there are some occasions when resort to authoritative judgment is necessary to save the group from an immediate and serious catastrophe. That happens, however, only when the children themselves lack the capacity of sound judgment.

METHOD MUST BE INTEGRATED WITH SOCIAL RELATIONSHIPS

The use of human relationships engendered by children's living together under expert guidance is the heart and soul of method. The use of these relationships cannot be discussed without considering the specific child and the teacher. Each social group has definite social needs, as each teacher has a definite personal and social code of behavior. The manner of settling disputes, the use of competition, the requirement of appreciation and fair critical judgment, the use

of the spirit of fair play, of the group or club interest—all these situations furnish the materials for a method organically related to child-life. And the teacher's use of them can be made into factors more potent for growth than any subject matter, however appealing and exciting its organization.

People may read about and discuss social problems and get intellectual evaluations that give them ideas about social and political life. But they will know them and be able to make real evaluations only through the experience that comes from living daily under the ideals imposed by one or another kind of social environment. The very concept of society is too large, too abstract, to be understood without immediate experience as well as a myriad of ideas to build upon. The same applies for any fifteen persons living together five or six hours a day with a leader. They too constitute a social group and develop and use social standards of one kind or another. Herein lies the great opportunity to integrate concept and process.

It takes great courage and genuine leadership in a teacher to face the problems that emerge when youth is liberated to the degree of honest social relationships and free discussion. (Therefore the personal integrity, scholarship, social knowledge and standard of the leader must be genuinely superior.) She must devise ways to protect the weaker or handicapped members from the stronger and naturally gifted ones, without increasing their weaknesses. She must give recognition to the talents and special abilities of the strong, without encouraging conceit or one-sidedness. Self-government and co-operative management of all group affairs offer more opportunity for genuine development of social understanding and character than any intellectual study or research alone could possibly give. Yet this in genuine form is practically nonexistent today in the majority of high school organizations and classroom groups!

THE CHOICE OF CONTENT AND MATERIALS

There is much to be said on the subject of the choice of content and materials for specific social and individual needs that will in themselves have power of appeal to youth. In a poor rural community, for example, the content and material that will be found to be appealing will be very different from that required in a prosperous residential section of a large city. The current news, the newest invention, and the fashion usually make an immediate appeal which is excellent approach material for many new projects. The absolute necessity for contact with esthetically-moving works of art is the most sadly neglected contact in the average school situation. More will be said of this and of choice of approach materials in later chapters.

The teacher must live with the children of her own generation to keep in tune with materials suitable to that age and tempo. Once she loses the ability to be one of them, she should no longer try to play the role of their leader, or to choose materials that will stir them. As an actor who is past a certain age can no longer adequately play the juvenile, no matter how famous were his past interpretations, so a teacher who is out of the tempo of the generation cannot vitally move it or successfully be its leader.

THE CHOICE OF MATERIALS AND THE STUDENT'S PSYCHOLOGICAL NEEDS

Besides this larger connection with the present generation, the teacher should know specifically the changes that take place in adolescents between the ages of twelve and eighteen. For example, the primitive and some of the more romantic phases of art expression of the ages are far more likely to make a genuine appeal to a twelve-year-old than are the products of the more sophisticated ages. Some children are ready for abstractions in art much earlier than others,

and in general they grow more and more capable of analysis and of self-sustaining power in art activity as they approach eighteen. Here is where there is need of much study and recording for genuine understanding. Teachers far too often present a masterpiece to a child at a time when it is impossible for it to appeal to him, and wonder why he is indifferent. Effort should be spent in trying to contact those phases of our cultural heritage which have some bearing on the students' own expression at the time when they can take them in, rather than in making them cover the whole history of art through all the ages.

There are endless new activities and fresh experiences constantly suggesting themselves to the alert teacher. But to be appealing, each of these must be born of a specific situation and out of the storehouse of that teacher's rich experiences. A very talented English teacher in one school is constantly being asked where she gets her devices, her intriguing activities. She says, "They come out of my interest in the girls, I suppose. I cannot help doing new things—they keep coming up in my mind as things I would like to do myself. I would get bored with teaching if I didn't do it that way." She herself is inventive, so her teaching necessarily is inventive. (One cannot be one kind of person and another kind of teacher.) And to find the right activity for the desired goal requires constant imagination and inventiveness as well as the constant experience of actively living in the day and the hour.

THE THREEFOLD FOUNDATION OF METHOD

So it is that any pattern of method worthy of consideration must be built on a threefold triangular base. This includes, first, ^① the specific pupil, who he is and where he is; second, ^② the teacher with her human and scholastic equipment; and, third, ^③ the process, which involves materials of subject matter, appropriate activity and the use of the social

relationships naturally engendered. When these three provide the structure, the plastic educational process naturally evolves out of it and can be evaluated along the way in its production of vitally moving and changing individual and social beings. In the following chapters there is an attempt to describe procedures which have been built upon this threefold base. Naturally not all the facts or details of the whole picture will be reported, but perhaps enough will be given to demonstrate the use of these vital elements of sound method.

Creative Method and the Artist-Teacher

ROLE OF TECHNIQUE IN CREATIVE EXPRESSION

SINCE the living thing must be continually changing, it is natural to find never-ending change in the arts because they are an expression of life. In the contemporary art exhibits there is ample evidence of changing techniques and processes. But of course novelty alone is not proof of living quality in any art production. Novelty may appear in a decadent period. The new school of art can be as academic and lifeless as the old. It is such at any and every point where it loses understanding of art as an expression of life and merely concentrates upon form and technique. This, alas, is what seems to be happening to the fine movement started in France some twenty-five or thirty years ago. Our modern world is full of imitators of Cézanne, Picasso, Matisse, and Van Gogh, but there are even today not many fresh individual expressions in graphic or plastic form.

The vogue shifts from one art form to another. For a while the abstract may be the popular movement; soon that may be exchanged for the primitive; in the next season perhaps the archaic will take precedence.

The academic schools of art lost favor with the new generation when they would not give up their slavish copying of light and shade for the new expressionism. Today, even expressionism itself is being popularly interpreted in many schools merely as a form of modern technique, as an adventure in the use of esthetic means. (In many art schools the

teachers are usually either popular painters or commercial craftsmen—in either case, limited technicians. One gives out a theory of geometric form, and another a theory about the laying of paint on canvas. In the end, each builds his teaching on his little technical god. The average art school exhibit and catalogue rarely display more than clever imitations of the teacher, too early stylization (which usually means early sterilization), or something new and startling in the way of an experiment in technique. Rarely is there any evidence of individuality of conception or concern for the fundamental requirements of space composition.

The commercial artisans who fill the art fields, including many places in the teaching field, contend: "You can't teach art; you can teach only techniques." There is an answer to this. Of course, (one does not teach art; one teaches human beings,) or rather assists them to express their own understanding of themselves and of life. Many fine, simple expressions of life require little technical skill! If a teacher starts with technique as the primary purpose, she gets that and nothing more. She assists in producing average craftsmen, not creative artists with a vision of how and where their inner life must enter into their products to make them, in turn, live.

TECHNICIANS TEACHING ART

Of course, it should be obvious to all that these so-called artists must have such a meager or limited mental and emotional life that they dare not admit that the expression of it is important. They insist, therefore, on emphasizing the surface facts and techniques. Some are honest enough to give their schools such names as School of Painting, or Design, or Commercial Art. However, the fact remains that the limitations of such people are too great to leave education in their hands. Too easily can they condition the growth of a young immature student in such a way that his potentiality as an

artist is crippled at the very outset. These very so-called artists and teachers have probably done more to foster skepticism and disbelief in the concept that art is important to life and education than any other group in our community. And the damage they do continues to pile up because the public is fooled into respecting them as artists since they are practically the only ones left who are making money with the use of art materials!

TECHNIQUE IS THE SERVANT OF CREATIVE EXPRESSION

Technical processes taught apart from expression have no art value. When art is thought of merely as a vehicle for surface decoration, or an accurate record of an event, or an intriguing use of media, then the importance of genuine graphic and plastic expression is ignored because form has been divorced from content. In any genuine art the concept dictates and requires the form, and the form reveals and clarifies the concept. The two are so fused they cannot be separated. This is true of the primitive art of the Congo, and it is true of the most sophisticated oriental art. With the decoration on a bowl or the form of a ceremonial mask of the African Negro goes the quality of the hand and mind and tool of the maker. Its direct simplicity, its naïveté, its strength in line and form, its thickness, its tempo, its lack of refinement—all these are the very expression of the native himself. And on the Chinese ivory there is refinement, a sensuous slow-moving line, thinness and delicacy, again characteristic of the hand and mind and tool that created it. Every human being must express himself always within his natural means, or he cannot truly express himself at all. Every human being must develop his own way of using his materials, the way that will most lucidly and vividly express what he has to say. Far better than making a fetish of the tool would be a complete disregard of it at first, an attitude that would make it take its proper place as the servant of the

expression rather than the dictator of it. If curiosity in a work is immediately aroused over its skillful execution, it is likely to have no greatness. If, on the other hand, an observer experiences a kind of shock for the whole work, its meaning and its life, then he is unaware of how any part of it was done or what tools were used to make it.

Of course, the young artist must, ultimately, have wide knowledge, not of the superficial appearances of things but of their structure, their articulation, their materials, forms, and nature. Likewise, he must acquire such command over his tools that he can forget them and control them for his own purposes. His hands must not travel faster than his head, nor his head faster than his hands. As his desires and his ideas grow larger and more significant, his knowledge and mastery over media must grow with it. Otherwise, he will not be sufficiently balanced and integrated to arrive at any artistic unity in his production. So he must be willing to work endlessly, to drill himself daily for facility, for control, for dexterity. But these exercises must not go on for their own sake while his creative faculties sleep. If they are not the result of the drive and fire of his creative life and of its absolute need of mastery over materials for its fulfillment, then they are empty and relatively useless performances.

THE PLACE OF TECHNIQUE IN THE ART OF TEACHING

Many teachers in art education today have divorced form from substance. For example, water-color painting or pencil drawing and their technical standards have often been left to do the work of developing an appreciative and creative child. Likewise, the whole subject of educational integration has been sadly misunderstood by many so-called progressive teachers. The work of integrating the facts of subject matter or the activities of an educational program is far too often an educational technique outside the development of an integrated human being. Unless the technique is one

actually requiring the integrated activity of a child—that is, the use of all his faculties—all the possible correspondence in subject matter will do little to integrate him. There are as many teachers who conceive of their work as the accomplishment of the mastery of subject matter or the use of a specific method as there are painters solely concerned with the materials of production. Any work of art requires the activity of a whole man, and the genuine creative process puts each faculty to its right use and integrates them, using the emotional and intellectual content as the *power* and the material elements as the *means*.

Likewise, if the educational process is devised theoretically and apart from the original concept of the growing child, the result will not be real and living. If the concept of the teaching process is primarily either the acquisition of subject matter or the smooth operation of a method, the teacher is guilty of ignoring the larger concept of all true education—namely, the evolving of a growing individual, an undivided human being. Her work, if her field is chiefly with the arts, must not be thought of as giving a course in painting or in so-called art appreciation or composition. It must take the form of psychological study and guidance. Through this means only can she lead each student to rich personal esthetic experiences. First, the teacher must direct and suggest activities in the arts that will merely reveal the student's nature. And from the outset the teacher must try to get an ever-increasing understanding of each individual through the observation of his work and behavior. At all times she must be ready to guide the child into such experiences and into such research as will reinforce the child's faith in his natural equipment and clarify his understanding of himself. As that happens the child will gradually see his own needs and avenues for exploration more clearly.

Young children, because of the fun they have had with art materials, sometimes choose to work in the arts as an emo-

tional indulgence, but when they discover the concentration and the discipline it demands they find they have little equipment for further penetration into the field. It requires an unusual capacity for concentration and sustained interest to be able to get genuine educational value above the elementary level from art activity.

THE ARTIST-TEACHER MUST BE A PSYCHOLOGIST

The teacher needs definite psychological equipment for the successful use of the arts as educational material. The teacher qualifications listed below are vastly more important than either general scholarship or technical ability in the arts. Scholarship and technical ability can be developed as a teacher proceeds, but without the psychological mind-set indicated by the abilities listed below, she lacks the equipment essential even to the approach, in creative teaching. These are her primary needs if she is to evolve appropriate processes and directions for youth in the arts, and she must concentrate on getting this equipment from her own living experiences—it cannot be found in or studied from books. She must have the ability—

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1. To encourage freedom of expression.
 - 2. To lead children into research at the right time and to know what research is needed.
 - 3. To freshen the vision with new materials, new ways of seeing, new techniques.
 - 4. To choose new problems—not too simple, not too challenging.
 - 5. To understand the individual adolescent's values and his possible fields of expression.
 - 6. To balance the program with sufficient variety of activity to keep interest and invention always running high.
 - 7. To demand a wholesome amount of self-analysis and self-criticism at each point.
 - 8. To impose his own opinion, or judgment, or to withhold it at the right moment.

9. To use the social situation whenever it functions well.
10. To demonstrate graphically at any point those issues which require practical demonstration rather than verbal explanation.

Of course, this list makes no claim to comprehensiveness but, except for the final item, it does indicate some abilities needed by the teacher of the arts as psychologist and wise humanitarian.

These requirements are a mixture of mental and emotional qualifications. They come as the result of fearlessly and sympathetically living with people and being alert. A young teacher seldom has had time to develop more than signs of potentiality in these directions, but without awareness of their primary value she may easily be sidetracked by the complexity of her first teaching experiences.

The one who is most popularly thought of as the good teacher, one who always gets work with good design, brilliant technique, good drawing and fine finish from some of her students, may lack most of the qualifications listed. Her results may not really be the products of growing individuals at all, but rather products of her own strong, dominating personality, her own ability in the arts and her fine executive capacity. To be a genuinely creative teacher requires enough willingness to submerge the teacher-personality and standards so that any fragile expression that shows its head will be tenderly cultivated and encouraged. At first, she will invariably have to be willing to sacrifice her own standards of design or fine technique for the primary value of individual quality. This means that at every point the teacher must be more interested in the development of the individual child than she is in getting finished performances or exhibit material!

As Professor C. J. Martin of Teachers College, Columbia University, so well puts it: "We must beware of the danger of thinking of these products as works of art and remember

they are experiences in the growing process." This does not mean that the teacher must lower her standard of esthetic judgment. That standard remains the same whether she is looking at a Michelangelo or the work of a first-grade pupil. The measure of the work as art will depend upon the relationship of the use of means to the concept expressed. So an accomplishment of a first-grade child may be as great for the first-grader as that of Michelangelo was for Michelangelo.

Great things with fine subtlety are often done by young children quite accidentally—merely because of their fire and their freedom. They may never again achieve what was previously an accident unless they become consciously aware of the particular virtue of that product. The measure, therefore, of a child's accomplishment must not depend solely upon the teacher's judgment of the child's use of the esthetic means in a single product. What may at one point be a superb accomplishment for timid Jack could be a very meager one for bold Jill. But only the teacher who is a psychologist will be aware of this. If the teacher is not a psychologist she cannot think of the product in any way except as it measures up to her specific set of esthetic and technical standards. But, as has already been indicated, the genuine artist, as well as the artist-teacher, is not merely a painter but also a psychologist and philosopher. Her whole life work is devoted to the graphic and plastic expressions of life itself and she must know the true relationship between form and content to be a genuine creative artist.

The young teacher asks at this point, "Then how am I to know? I am not sure I am artist or psychologist. How can I tell if a child is working creatively? How can I estimate another's product if I feel that I cannot estimate my own?" Only by constantly using esthetic materials herself to know their value to her own growing process, by living daily with students, and by devoting herself to the problem of finding them out, does a teacher ever come to knowledge of this

kind. Only in such ways can she learn to make increasingly wise judgments and evaluations. Taking over any other person's evaluation ready-made is worthless unless it enters the realm of one's own experience and is ratified by it. But a teacher must believe in the validity of her own experience, and in her own personality, all along the way or she will never have the confidence she needs for her own adventures in growth.

THE QUALITIES OF AN APPRECIATIVE AND CREATIVE PERSON

There is gradually growing a kind of fraternity of creative teachers who are in agreement on the need of certain personal qualifications for the building of a creative and appreciative man. They also agree on some of the more general psychological aspects of creative method.

For help in thinking concretely, though with no pretension of completeness, some of these personal qualifications and abilities which are necessary to the whole concept of the growing creative and appreciative person, and which can be developed through the right use of the arts, are listed below. Parallel with these qualifications are certain aspects of creative method which seem most related to their development (see pp. 76-77). Naturally, of course, a teacher cannot be working for all of these qualities at any one point in a child's growth. The list is made to give a broad vision of what the teacher who is an artist desires to see consummated, and she works for whatever phase is in line with the child's natural movement. Here, then, is the list of some of the major qualities of a sensitively receptive and creative person and, in general, the lines of growth the creative teacher will work for in art education.

1. Extreme awareness—keen, alert perception power.
2. High receptivity—willingness to keep open the mind and feeling as well as the eye.

- 3. Sensitivity to graphic and plastic qualities and their significance.
- 4. Independence, self-belief, and confidence in one's own potentiality.
- 5. Self-control, self-discipline (will-to-perfection).
- 6. Profound analytical and critical capacity in some directions.
- 7. Free emotional responsiveness.
- 8. Genuine humility.
- 9. Disinterestedness.
- 10. Faith in the potentiality of mankind.

The following objectives and procedures of the old art and training school methods are not included: (1) training observation through drawing, (2) training color sense through learning its scientific nature, (3) developing appreciation through large doses by the teacher's analysis of principles of design from the lecture platform or the study of art history. Those who have studied art at all, know well the usual futility of these as experiences for growth. They are so entirely divorced from any honest educational psychology that we need not consider them as method at all. They are unrelated to youth; unrelated to any modern educational philosophy. They leave out experiences which require individual response and activity. For these reasons they have been omitted.

not
good.

To those of the later schools who are still too devoted to the organization of esthetics made by Professor Arthur Dow of Columbia University some years ago, this should be said. He organized line, dark and light, and color, and analyzed them for the teacher's use and did a fine piece of clarifying work on composition. He himself never advocated that such an organization be transferred to work with young people as a method of teaching them art. Certainly, teachers do need all the clarification and understanding of esthetics possible for them to get, and there is probably no clearer

or more tangible work for their personal use than that which Professor Dow has done. But teachers must know that compliance with rationally organized laws of design, as the sole measure of great works of art or as the sole means of the teaching process, are too cold and abstract for any complete evaluation of living things. Knowledge of esthetic law alone cannot give one a genuine appreciation or a basis for a valid teaching procedure. It seems safe to say, as one having had some personal contact with Professor Dow, that he never intended his work to be used in such a way.

The creative procedure previously described, however, is not dependent upon one or another organization of esthetics or techniques. When a teacher is concerned with the true educational product, she cannot first teach line, then dark and light, and then color, any more than she can teach water-color painting at one time and art appreciation at another.

VALID SUBJECT MATTER IN CREATIVE ART EDUCATION

The right subject matter, then, must be thought of as any graphic or plastic materials, ideas or processes, suited to the student's specific nature and used creatively for the purpose of developing those qualities (pp. 74-75) necessary to the appreciative and creative person. Rephrasing "art content" in the broadest terms, it becomes any valid use of art materials and experience that will develop such abilities and arrive at such qualities as we have listed above. Perhaps the list below, though extremely general, will help to clarify the understanding of content in creative education. Legitimate content or activity includes any procedures which will for a number of children do the following things:

1. Bring out each one's particular sensitivity and show it up for further understanding.
2. Require openness of mind—receptivity.
3. Stimulate sensitivity to esthetic quality and its significance.

4. Give the largest returns of self-confidence.
5. Make each one willing to concentrate, to develop serious self-discipline.
6. Increase critical and analytical power.
7. Give the largest returns of emotional response.
8. Bring genuine humility.
9. Establish habits of disinterestedness.
10. Help keep the faith in mankind.

Method as a whole, then, must be thought of as the combined functioning of the subject matter, the student, the teacher, and the social group which will foster these phases of development. Of course, there may be considerable variance in the emphasis or choice of value by each teacher according to her nature and experience and at different points for different students. But if general agreement can be reached on the validity of ten qualifications, of an appreciative and creative person (pp. 74-75), it is possible to concentrate to some advantage, in the next six chapters, on some specific answers to ways and means of attaining the results listed above.

In the following reports of actual procedures, some concrete examples of the integrated use of the child, the teacher, the subject matter, and the social relationships engendered, will be demonstrated.

At this point it might be an interesting experiment for the reader to jot down his own specific suggestions for activities which will develop these qualifications and get the desired results. Then she can compare her suggestions with those actual procedures discussed in the next few chapters. For some, not used to thinking in the terms of psychological relationships, only subject-matter suggestions will come to mind. To those more interested in educational theory, abstract answers unrelated to actual experience may come.

Approach Activities in the Creative Process

CONTOUR DRAWING: A CREATIVE WAY OF DRAWING

IN the late nineteen twenties, Professor C. J. Martin of Teachers College, Columbia University, gave his students the contour way of drawing, and it has proved to have obvious advantages over other ways of teaching drawing.¹ His pupils spread it rapidly over the country and, as a result, it is now being used and abused in a great many schools and colleges. Of course he did not invent contour drawing; some of the old masters had drawn that way. But he saw it as a means to freshen one's vision, to return to the student the honesty of his own eyes and to build in him the courage to use his own perceptive power.

As we have said before, no subject matter or activity is a method. It is the teacher's use of it, and the pupil's part in it, that proves whether or not it is a genuine creative activity and educational process.

Probably nothing has been more misunderstood by the average art teacher or more badly used than this contour way of drawing. It is a creative way of drawing—an activity which, when properly used, can easily lead a great variety of children to release from the fear of drawing as well as a new recognition of the importance of getting their own individualities into their work.

¹ It was the writer's good fortune then to be a student of Mr. Martin and also a teacher of a great variety of types of children; hence it was possible to conduct many experiments and have the benefit of frequent conferences with him.

The term "contour drawing" is used to describe an even, continuous outline drawing in which the actual edge of things is set down for its own sake, for what it tells without concern for form or composition in a space. The other types of line drawings which use a sketch or accented line pretend to do more—for example, to suggest through their variation, form, or light and dark, and texture.

THE OLD WAY OF TEACHING DRAWING: A MECHANIZED PROCESS

Perhaps a brief review of the older and still-used method of teaching representation and its pretensions will help to clarify the process called the contour way of drawing. The older methods differ slightly in detail but are in general alike in that they would have a person understand the forms he is to draw even before he sees them, instead of having him grow in understanding through seeing them.

Let us look in on a class being conducted according to the old method of teaching drawing. The children do not start with the importance of the individual observation of the very edge or line they are to comprehend and draw. Instead, the teacher insists, first, that the children understand forms by examining their qualities of proportion, shape, detail, and the like. For example, they are required to study the proportion of the object, that is, the greatest width compared with height, by means of a measuring device explained by the teacher (called "holding pencils at arm's length"). Or perhaps they are told to generalize on its type form—whether it is square, oblong, or egg shape. Next they are advised to set down axis lines for height and varying widths. Of course they do not actually see axis lines, but they are told that these will be aids to correct drawing. Then the next direction given is to "block in" a type form. The children do not look at the edge of the thing they can easily see, but put down what has been generalized or what they have been told would

help. By this time there is no innocence or freshness of eye left. All the students have done the same framework and the best they can hope for are mechanically correct drawings. Each pupil is generally so filled with the fear of not being right that he tentatively scratches in a hundred outlines near the one he wishes to have describe the edge of the object. After the teacher decides that a certain line is about right, the student is allowed to erase the others and reduce his drawing to one line. Then the very deadly process of accenting usually begins. An arbitrary scheme, differing slightly with different teachers, requires, perhaps, that nearer edges or right-hand sides be darkened. This is intended to give the sad, laborious performance a finish and some semblance of form.

Thus from beginning to end there has been a formula hanging over the head of each student, a deviation from which means failure. All through, there is the teacher first reasoning for the student, then putting him through analytical processes about the thing he should at first be allowed simply to see and comprehend in his own terms. And to cap it all comes the absurd added technique or finish, a strange, futile invention of tricks of accent meant to do what they could not possibly do for an innocent, honest eye. Nowhere is there any room for expression, for an individual to intensify his drawing in any place, or to enjoy one moment of letting himself into it.

In fact, this very approach of analysis immediately blocks, for the sensitive individual, the possibility of his own personality coming through into his work. Only dogged use of hands and eyes within the limits of stupid arbitrary rules set up by a technique is allowed, and under such conditions that use cannot be energetic, vital, or individual. The rhythm of the rule obstructs one's own rhythm so that the performance is the opposite of expression of one's own vision; it is merely servile following of directions. Incidentally this is

the reason why so many intelligent persons say a bit apologetically, "I don't know anything about art, *I never could draw.*" Perhaps they were blocked so early in experiencing any expression along this line that an inferiority complex in relation to the subject was established very early in life.

Plate 2 shows two of the best examples of different students' work done in a large New York City high school under this method. They are good mechanical performances, fairly accurate in perspective and, for the rest, speak for themselves. All that can be said of their educational value is that if the pupil happens to like doing it, he might thus develop great skill in a kind of constructive machine-like drawing.

CONTOUR DRAWING AS A CREATIVE PROCESS

Let us go now to the contour way of drawing. It is in itself so simple and natural that the process seems to need no explanation at all. But its use by the student and the teacher and the group is quite another thing that will need careful study. The report which follows is one of a teacher's use of contour drawing as an introduction to creative work with a large group of young people brought up in an average New York City public school.

As described before, contour drawing is merely a direct setting down with a firm, continuous line the edge of an object as one sees it. The teacher does no previous analyzing. But she does a great deal of stimulating, encouraging, intensive watching and wise judging of the students from the very first moment.

She begins, let us say, with a group of first- or second-year high school students. All are interested in art; some few have talent, most do not. Many of them have already been misguided in their contact with the field of art up to this point. They are used to taking and expecting directions from a teacher, not to using a "self-starter."

HOW THE ARTIST-TEACHER ORIENTS THE STUDENT

One of the teacher's first tasks is to win students to the "experiment" of drawing in a new way. She must make it a kind of new game. She must assume that all are artists potentially, that they are going to find out about themselves—how well they *see*, how sensitive are their eyes, how controlled their hands. The stage has been enticingly set. They are ready to plunge in, with interest and vitality.

The teacher must explain the kind of intense seeing that this drawing requires. At the start she says nothing of proportion, construction, anatomy, or any of the things which cannot be seen at first. All agree to draw people because they are more interesting. A model is chosen, with head in profile view. It is explained that drawing a profile is a good way to start because everyone is very familiar with faces and they are easy to draw. The teacher advises starting at the top of the form; in this case, at the hairline on the forehead.

The only imposition of the teacher after having stimulated interest in the experiment is this. She explains: "While your eye travels down the forehead outward on the nose, in, down, and so on, the pencil point must travel with it on the paper. It must press firmly and fearlessly, the point moving with the eye down, out, in, around the whole form, always with even, strong pressure. Let us agree that we will not stop to look back on that part of the model already drawn or at the paper until we reach the neckline. Of course it will be necessary then to look at the paper when we lift up the hand to start the pencil in a new place." The teacher tells the student nothing about what he is to see. She emphasizes the importance of keeping the eye at work and the need for courage to keep pressure on the pencil.

But the teacher's function is very important in another way. She must encourage fearlessness, willingness to be honest, "to put down without erasure what I think I see *even*



if it comes out all wrong." She must give these students courage to make their own mistakes and stand by them.

These students must at first be freed from concern over a "good likeness," and also from desire to make a pretty or pleasing result, "like someone else has done or can do." They must be urged to aim at honestly saying with a pencil "what I myself see." It must be explained that first drawings do not count. "If we all saw the thing correctly or 'right,' there would be no point in our drawing at all." (High school beginners are old enough to get this point of view and they respond completely, with new initiative, when they realize that *they*, not the drawings, are important.) They must be told about the correctness of the camera and how it does not choose, but how they do choose, and that it is this individual choice or way of seeing that can make a drawing a work of art.

All this is most important in establishing an attitude toward this new game or process, for two reasons: first, because most students have been so fed the ideal of a common standard that ideas of correctness and accuracy to the standard are firmly fixed; and, second, because they must be spared the great discouragement that may come at the end of the first few drawings when they do not look "right." For several days there may seem to be little co-ordination between hand and eye. This inevitably discouraging factor must be met and the capacity for rapid development of this power explained and demonstrated by the work of other students.

This method does not allow long lapses of indolence, of vague sketching, but rather requires a constant application of energetic, concentrated effort which has a definitely integrating result. The students must be made willing to accept their failures and start again, over and over, while interest and energy last. The teacher must continually point out ways in which each student's courage, honesty, and power of observation is showing in his work. This will furnish the

incentive to continue high-pitched concentration. Twenty or thirty minutes at a time is usually about as long as beginners are able to keep at this kind of work fruitfully.

WHAT THE FIRST CONTOUR DRAWINGS REVEAL

Plates 3 and 4 are some of the first results. From a psychological point of view, these early efforts are the most interesting things that they will ever do. They are telltale expressions, indicative of each student's general capacity and quality of observation within his existing co-ordination power. There may be some disagreement with the following analysis of these plates. They speak for themselves better than any words can, but the comments of one who has seen drawings of hundreds of students may have some value for interpretation. They must be looked at with the eye of an artist and analyst. Only in such a way can one find what differences there are in qualities of line and choice of observation, and of what significance these differences may be.

Plate 3a by Ruth shows at once a fine strength in the line. She seems to have seen the big form characteristics, a hacked-out shape drawn with very little attention to smaller details. Plate 3b by Mary contrasts greatly with Plate 3a; her line has a fine delicacy, which shows her sensitivity to the little (not trifling) changes in the edge, and another quality which may be defined as "fluency-of-line." In Plate 4a, Margaret apparently has seen nothing but the most primitive general quality of form, and what she has put down is not the result of observation but of what she knows about a head. Apparently, she has almost no power of co-ordination of hand and eye.

Lillian (Plate 4b) was having, possibly for the very first time, an experience of intense observation, but she was not able to sustain the concentration. As a result she became very self-conscious and went back to correct and fuss over her lines. Later development showed she was constantly

struggling with an inferiority complex and was very much afraid of being wrong. The artist of Plate 4c, Sally, has always drawn heads, so she is more knowing. She has plenty of courage, but her drawings from the beginning have a too "easily made" quality, a "prettiness" of style, a superficiality. She was not very sensitive in observation.

Many beginners struggle between just primitive mental concepts about heads in one part of the drawing and casual observation in another part, finally getting a rather intense personal vision in still another. Perhaps Plate 4d shows this emotional unsteadiness.

The first drawings completed, the game seems to be worth while because the teacher and students find signs at once of each one's nature and particular sensitivity. And what could possibly be more interesting to them than themselves? Fear is removed because no grading of results or relative values is ever mentioned. Only those without the courage to play the game according to the one rule of "letting it go, not erasing and standing by your result" get anything like disapproval. The high quality of sportsmanship which the game requires makes any slightest accomplishment repay one very highly.

The first criterion, then, established by the group after seeing all of the first work, is playing the game with courage. This is determined merely by the even pressure and strength of line on the paper and the willingness to criticize one's own result, to take it as experience. At the very start a teacher must prevent the setting up of such standards by the students themselves as "Fred's is the best; it is more like the model," or "John's is the best; he made the model so beautiful." This should be met with: "Fred's is good for Fred, and John's is good for John. Although Fred sees the particular character of nose and mouth especially well, John sees the head as a whole more clearly. But Mary's has something that neither Fred's nor John's has. See if by studying the line you can

tell what it is.” Then the teacher tries to bring out the observation that Mary’s is as strong and controlled at the very last line she put down as at the first, whereas neither Fred’s nor John’s is. Mary kept her eye and hand hard at work, until the very end of the drawing. Neither of the others did.

In other words, as each fine quality appears it must be recognized for what it is worth but never to the degree of becoming the whole or only standard for the group. The only standard at first is “*fine, sensitive, continuous observation and the courage to put it down your own way.*” What an incentive this is to integrity, to courage to be one’s real self, to the recognition and appreciation of individual differing identities! And this kind of drawing is actually as telling of the nature of the hand and person who did it as handwriting, because there is no intervening voice or rationalization between the person’s seeing and the stating of what he sees, so far as his powers of co-ordination permit. As the student pays less and less attention to the hand and the paper, self-consciousness disappears and the hand comes more and more under the control of the eye and the desire. But, of course, the teacher must have a very sensitive and a very well-trained eye or she will not at first see the subtle differences revealed in the work of different children and appreciate their growth.

The following observation has been made over and over again by several alert teachers who have honestly used contour drawing as a freeing experience. They say that a student who is suffering from a nervous disorder or an emotional problem often cannot sit still and hold his forces together long enough at first to go further down the profile with a pencil than from the top of the forehead to the end of the nose. If he gets sufficient understanding and help from the teacher, often this work, as he continues, has tremendous power to make him see himself more clearly and get himself under better control.

Sometimes a student gets into a state of panic over his

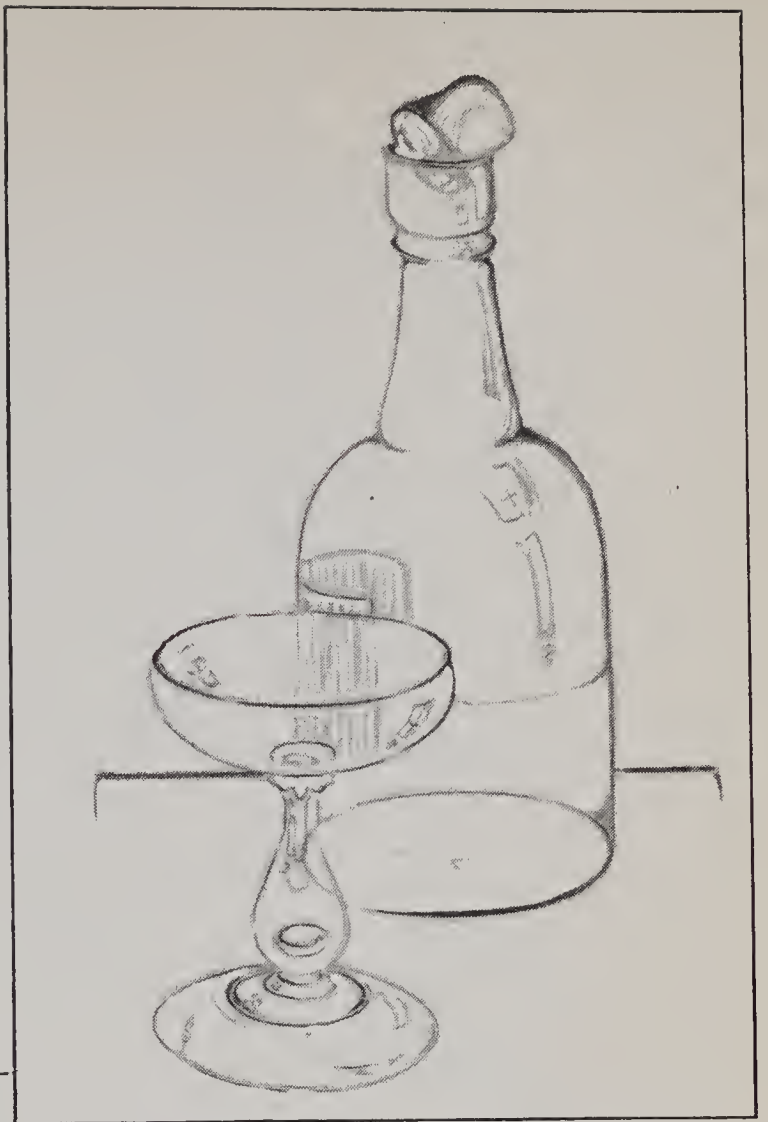


PLATE 2a

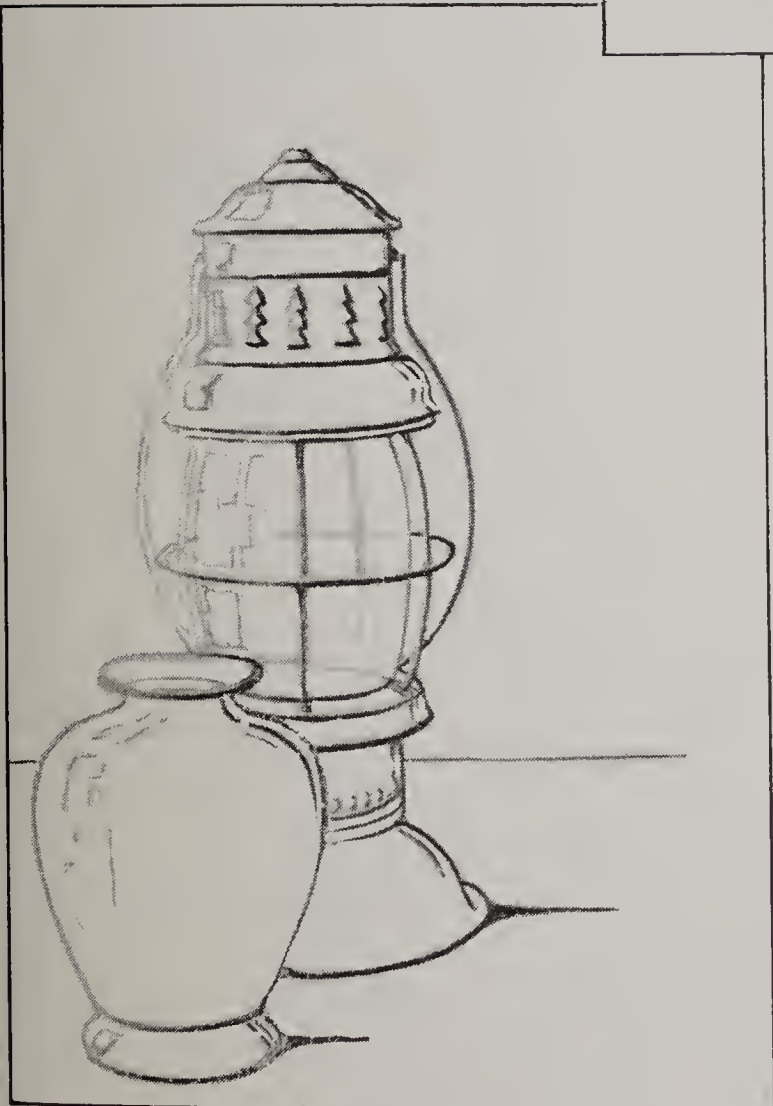


PLATE 2b



PLATE 3a

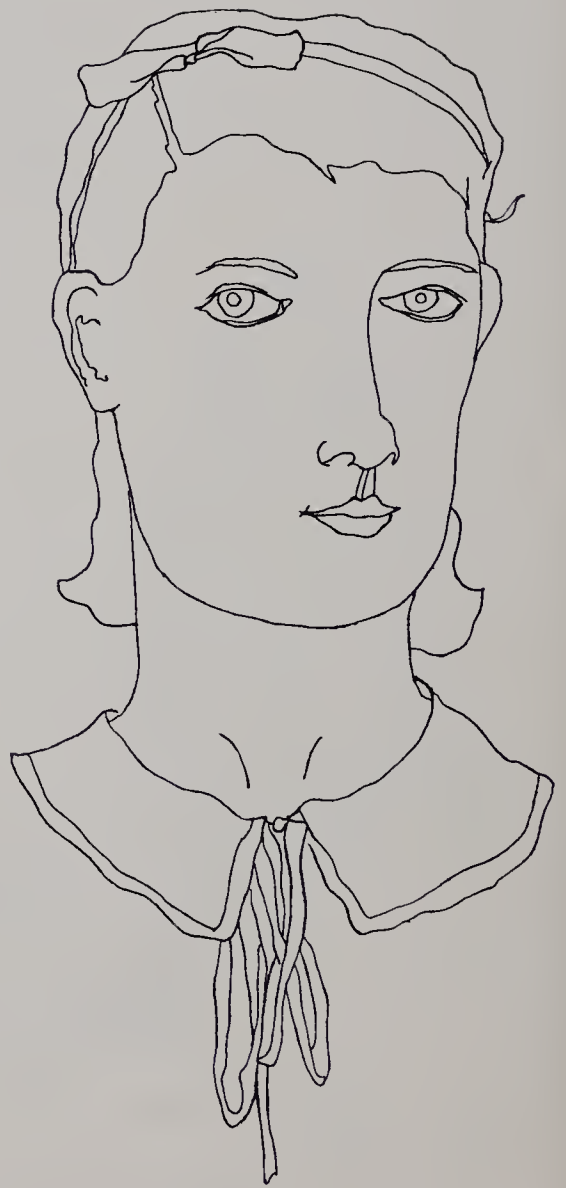


PLATE 3b

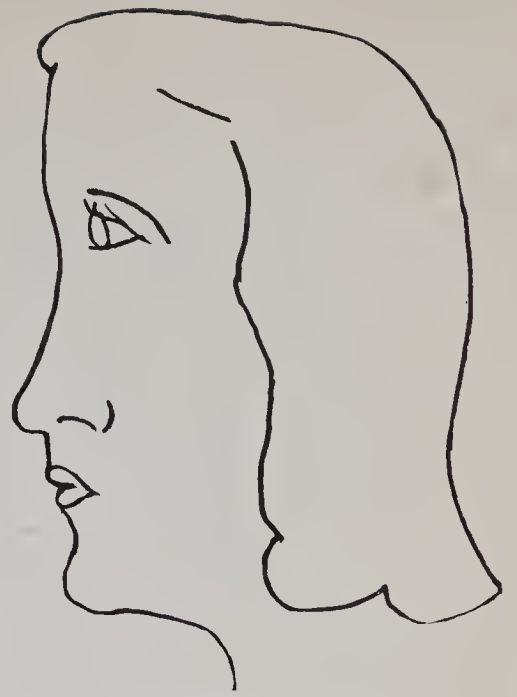


PLATE 4 a



PLATE 4 b



PLATE 4 c

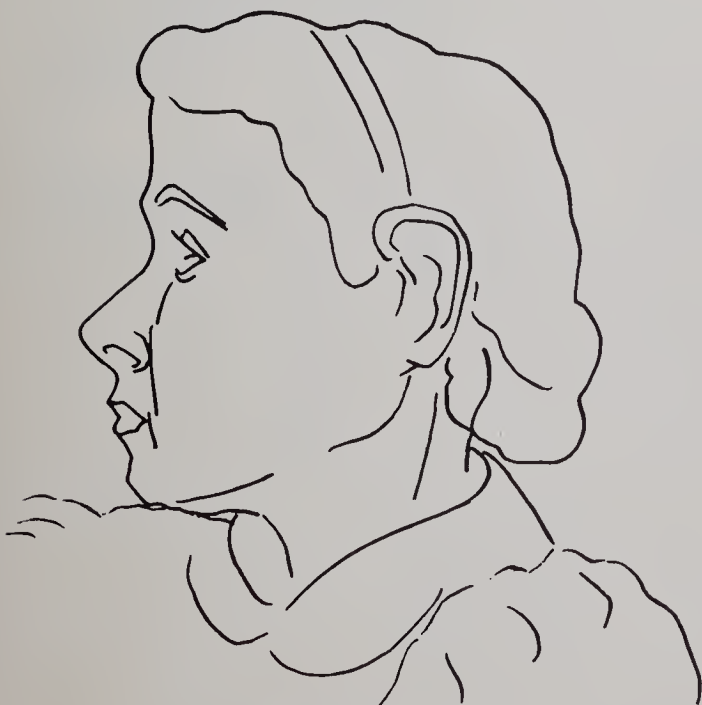


PLATE 4 d

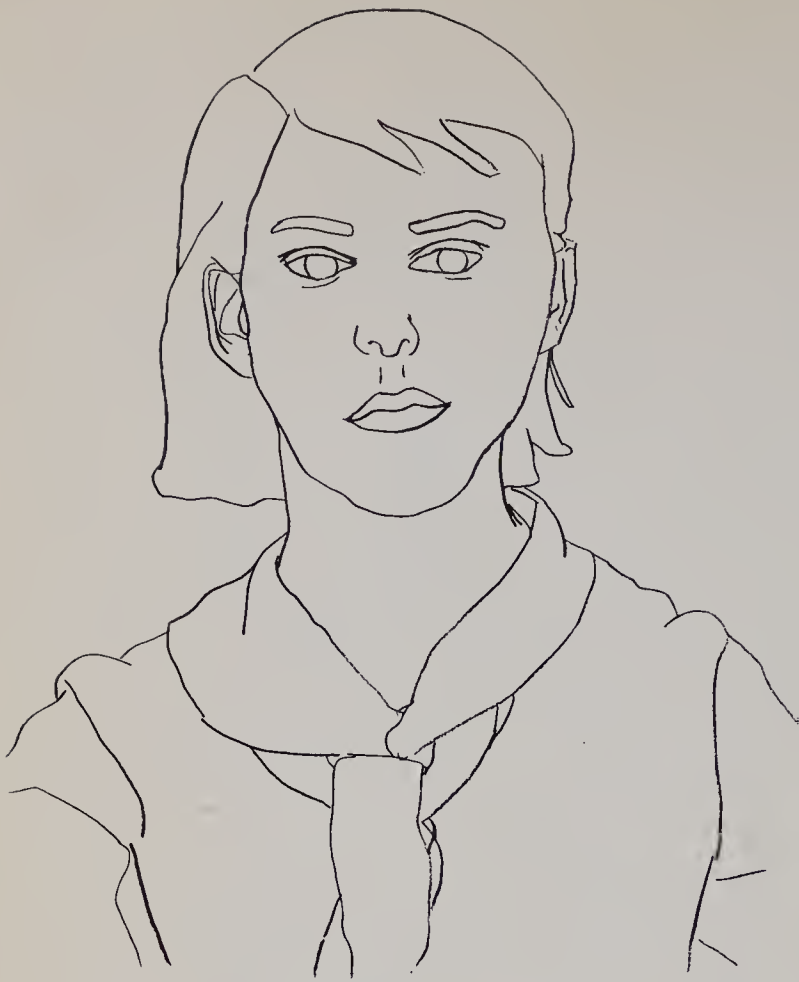


PLATE 5a

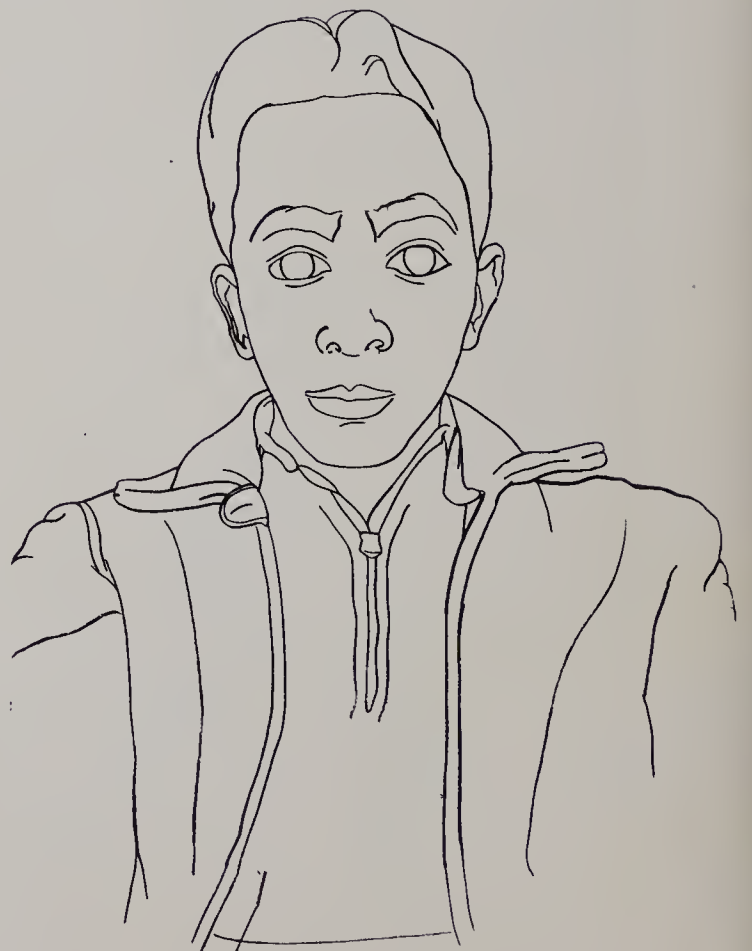


PLATE 5b



PLATE 6 a



PLATE 6 b



PLATE 6 c



PLATE 7 a

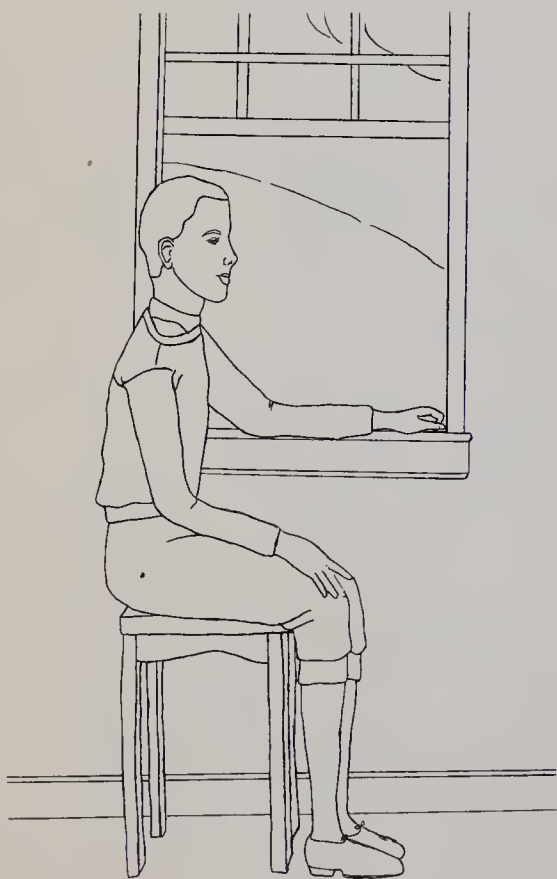


PLATE 7 b



PLATE 7 c



PLATE 8 a



PLATE 8 b

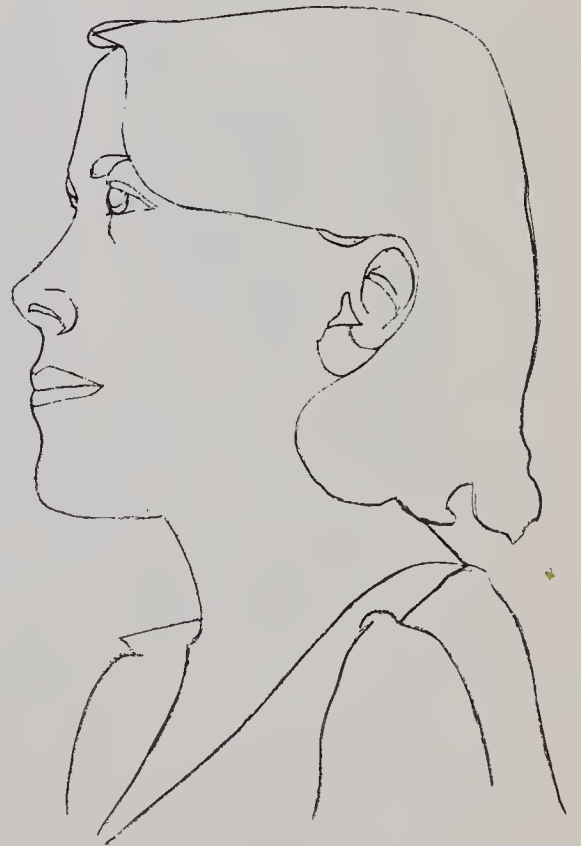


PLATE 8 c



PLATE 9 a



PLATE 9 b



PLATE 9 c

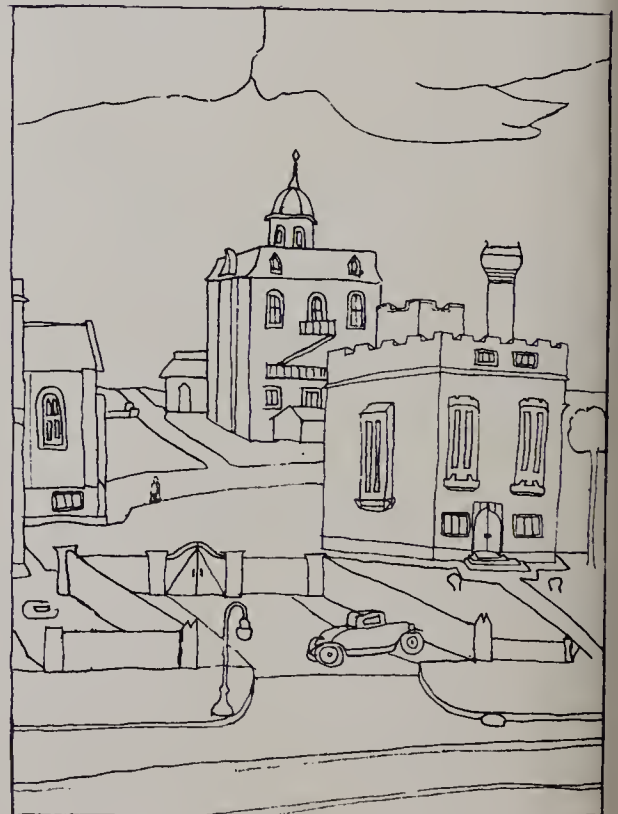


PLATE 9 d

inadequacy and rationalizes as follows: "I want to do posters and be a commercial artist and this won't do me any good." Such a student usually has been copying things so long and has so many good recipes for heads that he cannot make himself do the genuine work of individual observation. His record has always been "high approval" for his imitations and he cannot face the lack of recognition of his stardom or start at the beginning of the real thing. Unless he can be given a great deal of individual help, it may already be too late to win him back to a recognition of the greater importance to himself of the creative thing over some trivial facility.

But, in general, enthusiasm for this kind of work runs high. It usually gives each student a real sense of power and genuine satisfaction. It returns a faith in the value of integrity that brings him an increasing courage to be himself and to believe in his potentiality. Of course, the drawing activity alone does not do it. Through the teacher's evaluations he becomes convinced that the honest and keen use of the whole self is the means of producing the fine thing. This, in turn, gives a continuing incentive and a self-raising standard.

SELF-CRITICISM REVEALS SIGNS OF GROWTH

The teacher uses rest periods during which the whole group sees, discusses and appreciates all the drawings. She constantly urges that each pupil look critically at what he has done before he starts again. In the first few weeks they invariably do the same pose over two or three times. As time goes on the ability to give fine appreciation and criticism is set up by the teacher as a fine measure of understanding. The ability to invite and take criticism well is made a real virtue. The teacher's direction of criticism and discussion is never aimed to invite competition. Her questions will run somewhat as follows while the group is looking at a wall displaying their own work:

"Which drawings show a very fine *sensitive observation*

of the whole head? Which show sensitive observation of parts but not of the whole? Can you explain how that may have happened? Which show, through the line, fine *courage and concentration* but casual rather than sensitive observation of some of the parts? Which show the *same concentration at the end* as at the beginning? How do you know? Can you recognize who did each drawing? How do you all know this one is Sally's? Whose *style* do you recognize most easily? Why? Do the lines used tell you almost as much about the artist as about the model? How? Which artist has shown *good judgment in choice* of inside lines? Which one has had too much interest in unimportant lines? What kinds of lines are unimportant? How do you know?"

At the end of the fourth or fifth week, the students gather together all they have done. They look over their own accomplishments and try to diagnose for themselves just what they need to work on most in the future. The teacher, not having sufficient time to discuss these evaluations, asks the students to write self-critical paragraphs about their work. The following three were written by very different students and show how each estimates his own growth.

Looking at my drawings I find that doing the general shape of the face is my weak point. I either do not make it wide or high enough, or else I have a habit of making the chins too long. I put down extra lines sometimes on my drawings and also do not deem them very important. Many of the times that prevents some of my good pictures from being excellent. However, I have achieved many good points. I do not sketch as I used to. I take more time with my drawing and really try to pierce the features of those before me. I also feel surer of myself.

Looking over all my drawings I came to the conclusion that I have improved in showing the proportion of the head and the body. My line has become more sensitive. The best thing in my drawings is control. In my first drawings my eye used to wander over the model, and not take in all the details. My eyes

now burn into the model so that I have improved in drawing the eyebrows, eyes, chins, etc. I still put in too many unnecessary lines in the clothes and sometimes in the head.

Looking over my work I find that on some days my eyes are not as observant as they are on other days. On some days the outline of the face is not at all as it should be. I find though that in comparing my latest drawing with the first that I have gained more confidence. My lines are much steadier. At first I went over a line about three times before I made up my mind, now I leave the first line. If I make a mistake I try to correct that mistake in the next drawing.

EXAMINATION OF STUDENT'S WORK DISCLOSES INDIVIDUALITY

The self-portraits, Plate 5 (a and b), done at about the same time as the paragraphs were written, will bear some close examination for what they have to tell through the great differences in their line qualities and kinds of seeing. Ruth's (Plate 5a) is strong and shows a vigorous vision of form, stripped of unessentials, as was her first drawing of the term. There is rare honesty and "bigness" in her kind of vision. She sees *the whole* clearly, and fearlessly puts it down. When she finds difficulty with seeing the edge of a foreshortened nose, she has no recipe for it but expresses it with the same primitive simplicity. Sheldon's (Plate 5b) has a more knowing and sophisticated quality. He has drawn newspaper heads for years. His line has an ease, a generality, an almost *decorative quality* which belongs to his own way of seeing at this point.

The series in Plates 6, 7 and 8 show drawings done by three students. By studying these specimens any one can see how each individuality maintains itself regardless of subject matter. In Daniel's work (Plate 6), there is the same speed and activity of line whether he does a stuffed, alert squirrel or the stately iris. (Incidentally he was playing in a

jazz band on the Loew circuit while going through school and this may have had some bearing on the staccato quality in his line.) In Florence's (Plate 7), the same quiet, peaceful, fluent rhythm and composed quality is obvious in all drawings. There is an amazing contrast of quality in the work of these two students. In Tony's drawing (Plate 8), there is an utterly different kind of vision—his interest seems to be in the more classic quality of form.

Plate 9 (a, b, c and d) shows a group of drawings done at home by different students of the same teacher. Both choice of subject matter and line differences tell to the sufficiently innocent eye a great many pertinent things about the creators.

Plates 10 and 11 show a group of mother portraits with some self-portraits of the students who did them. They are more significant of individuality than any other set of drawings shown in this book. Plate 10a is of the mother of a little Mexican girl not long in New York City, while Plate 10b is a typical modern Bronxite of the city. Notice the rather delicately sensitive delineation of edge in Plate 10a as compared with the swift and hard style of Plate 10b. Some study of these will repay one for the time given to them. Their contrasts and displays of individual quality of vision are astonishing! The note written under each one may help to make the significance of each drawing clearer.

CONTOUR DRAWING IS A TRANSITION ACTIVITY

As we have seen at the beginning of this chapter, this is merely a report of one teacher's use of the contour way of drawing. It makes no pretension of being the only way or the best way of drawing. But at least it is a description of one teacher's use of it which seems to reveal through the evidence of the work that individual integrity can be made the *pearl of highest price* by this process.

This teacher's use of contour drawing has definitely re-

quired individual perception and therefore has given this power a chance to grow through constant use. It has made concentration and control a way to a satisfying result, thus obviously making it an enviable power worth striving to acquire. It has put the analytical and critical faculty to work and has set a high value on its good functioning. It has actually developed confidence in the self because the self has been the sole producer of the product.

In a short time there have been revealed some valuable esthetic qualities, and, as appreciation has been constantly called to these qualities, an awareness of them has grown. Some of these esthetic qualities are suggested in the statements above. They might be listed as follows:

Clear meaningful silhouette is an important factor to a clear and dignified statement in art.

Silhouette or form is meaningful when it tells immediately and clearly the quality or nature of the thing it represents.

Line has great power of expression; it tells of the quality of the artist's vision, his sensitivity to form, to rhythm, to design, etc.

Choice of detail to be used should depend on its value to the drawing as a whole. Some detail is too trivial and takes away from the clarity of the silhouette.

Fine choice of detail can enhance and help to clarify the larger form (as when it brings out the sense of third dimension).

Placing a drawing on a page may give it dignity and importance, or may rob it of these qualities. Respect for the drawing requires that it have enough space around it on all sides to make it look balanced—belonging to that particular rectangle of paper.

A pose is a good pose when it shows clearly and immediately the action and meaning of the model's lines; when it has a natural (not a forced) rhythm or swing.

It is not pretended that this work has brought awareness of all of the things listed for all of the students, or that they all developed in any specially great degree any understanding

of esthetics. It is known, however, that many of these major values are continually being established with students through the right use of contour drawing by many teachers. However, it must be emphasized that this is only an approach activity, a way of establishing freedom from the average fear of drawing and also a willingness to be one's self—the first requirements for any creative work. American public school children need a great deal of help and patience to get them to a place where they will welcome and understand free creative work and respond to it. Contour drawing is a kind of transition activity preparing the ground for a thoroughly creative procedure such as will be described in the next chapter.

THE USE OF PLASTIC MATERIALS IN BODY STRUCTURE AND DYNAMICS

After five weeks of drawing heads, parts of the head, and half of the figure in a great variety of poses, the scene had to be changed. Many questions and new interests arose naturally from the students. The sense of power gained gradually opened curiosity and desire for further adventure.

Two directions seemed equally recurrent. One was a growing interest in anatomy, correctness of proportion and structure; the other was in the story-telling quality of poses and faces and attendant details. These became the teacher's cues. She chose the more insistent one, the interest in the design and structure of the body. Had it not been a public school where there is a ban upon the use of even the semi-nude model, this might have been the next step. As a substitute, she borrowed a real skeleton, in which the students found great delight. They felt their own joints and bony skeletons for verification. They began to draw the whole figure standing and in action poses—still in the contour way. Disappointing experiences ensued. Almost no one succeeded in getting even fair proportion. Heads and torsos were in a

different scale entirely from legs and feet and arms and hands. The students knew these did not look right and they became increasingly critical of their results.

This led to finer analysis of the proportion of the skeleton, and of the measurement of the proportions of different boys and girls in the class. The students were also increasingly critical of the action in the drawings; they wanted to know why the figures looked unbalanced and falling over, instead, for example, of walking. The teacher had, by encouraging this very critical attitude of eye and mind, led them to the necessity of the whole scientific phase of drawing the figure, its architecture and its articulation and dynamics. This was just as it should be. But now the great difficulties involved in dealing with this very analytical phase of drawing had to be very skillfully handled so that they would not prove to be stumbling blocks. At this point the teacher suggested that each one model in clay, in simple action, a small figure built on the simplest structure or armature! What delight that let loose! To model a figure—what fun!

The teacher evolved the easiest scheme possible so the students would not get in over their depths at once, but, instead, be led through the experience to clarify their present vague concepts of the figure's architecture and the dynamics of human action. The group was large, so John and Louis helped to prepare the materials for armatures. There were small wooden blocks for bases, two lengths of wire—one fifteen inches bent back in half, twisted part way and separated to make the two legs, and a second seven or eight inches for shoulders and arms (see Plate 12a).

To avoid too much time-wasting and loss of enthusiasm with experiments in proportion, the teacher planned a system for cutting the original one-pound blocks of plasticine so that an approximately normal proportion for each part of the figure resulted (see Plate 12b). Each student cut his own block

of plasticine according to the explained system, into twelve pieces. The two side triangles left from cutting out the torso were rolled into an egg form for the head. All the parts were now assembled into a figure and laid flat on a surface so that the students could see the relationships of the parts. They looked something like the one shown in Plate 12c. This mechanical side of the work was controlled to a very great extent at this time in order to keep the class from launching on too involved a problem for this stage of development. The sole use of modeling at this point was to enlarge the understanding of drawing the whole figure and to experience construction of form and balance of masses. For this reason the approximate proportion was worked out in advance by the teacher's method of cutting the block. This too was all explained to the students so that they knew the reasons for the limitations set up in advance. However, plenty of freedom was left to them in the expression phase of the work at this point, for this was still one of their greatest needs. They were still learning the necessity of putting themselves, their own ideas and feelings, into the things they did.

The teacher next found it necessary to concentrate on pose. What did each one want to do? The teacher forestalled much difficulty by taking poses herself which she could not support on her own structure and which required a desk or a wall to uphold. These poses were ruled out. Some of the students then began to take action poses to see if they could support themselves within their own bodies. What fun that was! Many tumbled over in their great desire for the dramatic. Dying Indians and freshly-shot thugs, they found, had to be eliminated as possible sculptural materials! Even dancing girls were not admitted! This resulted from the discussion of "how to choose subjects appropriate to materials—what is best for moving pictures, for static pictures, for theater, for dance, and for sculpture."

This has always been a big problem in esthetics. It has been the most commonly violated requirement of plastic form, namely, that the idea or concept be definitely related to and expressible in the chosen medium.

As soon as the students knew what they could legitimately do, they hitched the pieces of wire into an armature and bent it into the position of the skeleton they needed, nailed it to the block, and, piece by piece, built the plasticine around it (see Plate 12d).

Plate 13 (a, b and c) shows photographs of some of the results. They seem to show two things very clearly: first, that the meaning of body-architecture had been experienced and demonstrated; and second, that the need of dynamics was made clear. This was experienced in adjusting the parts of the figure for making a balanced whole. The class continued the work on models for only a little more than a week. The teacher chose to keep to the larger purpose of the experiment, rather than to allow time for her students to become fussy over detail and muscle. The student's interest in the story-telling and dramatic quality is shown in the manner of figure grouping for the photographs. Some moderns would fear this and regret to see it allowed to appear. But to have robbed these particular boys and girls of all dramatic quality or emotional meaning at this point for the sake of controlling further the esthetic form, would have meant the forfeiture of too much enthusiasm.

The final experience of arranging the models for photography led immediately to an idea of *drawing* several figures to make them look as though they belonged together. This was a fine opening for evolving a concept of composition—of relationship of parts to a whole.

In the following weeks they drew two models posed together, or one model in an attitude and a setting that made an appropriate combination. Some of them went back to previously made drawings of figures and copied them into

new settings with other figures. The increase in control over proportion was astonishing.

These exercises soon led to two new major considerations which had to be met because the lack of them obstructed freedom of expression. One was the old bugbear, perspective relationships; and the other was subordination of unessentials. For a while curiosity over perspective was so keen that the students eagerly indulged in a vast number of exercises with rulers. But the teacher led them to live problems in perspective, such as drawing a person leaning against a wall, a swimmer by the edge of a pool, or two human figures in a setting, rather than two flower pots or strawberry baskets. Immediately greater differentiation in problems and interests began to appear, and genuine "self-starters" came into action in at least half the members of the group. Plates 14 (a and b) show some of the painstaking theoretical exercises the children did in perspective. Plates 15 (a, b, c and d) show some beginnings of original work in composition.

Here, then, in their first term of the junior high school, students have met the importance of the individual's choice and of his own seeing. They have seen the need for knowledge of anatomy, construction, perspective and design. And they have seen the relationship of these to their own original creative work. They have also seen what the scientific phase is and its necessity to art. But they have had emphasized always the necessity of putting their whole selves into what they do so as to make a work worth striving for.

The years of early adolescence are ripe for a tremendous rate of growth, and it is not an easy task to keep up with it! In the thirteen- and fourteen-year period, intensity in any one direction must not be stressed at the expense of a rich diversity of experience. In general it is wiser for students to do a good deal of wide exploring before being sidetracked by one specific facility or skill. This will lead them to a greater

knowledge of themselves and open many paths from which to choose wisely and profitably a specific one. It also assures a larger concept of the whole field and its relationship to the whole of life. Such orientation is very important in the adolescent age, but, of course, general superficiality must also continually be guarded against.

At the end of this term the teacher, who had made personal notes on each person as the work progressed, declared that she knew some very important things about them. Some, she found, had a definite constructive sense and feeling, while others had far more interest in technique. Some naturally went into each new thing with openness and virility. A few needed personal adjustment and encouragement to get into each new thing. Some had keen original and sensitive perception; others, rather casual and commonplace observation power. Some who did fine work from models set up before them could not work from imagination with facility, and others had more zest and more vitality in their work when it required the use of the imagination. Now, of course, with this much knowledge of each student far greater differentiation of work was possible and advisable for the future. At the end of one term the teacher was armed with the kind of understanding needed for the giving of finer direction, and consequently for insuring faster and surer growth.

Creative Design as an Educational Process

CREATIVE DESIGN BUILDS INITIATIVE AND INTEGRITY

CREATIVE design or composition is the result of the assembling of graphic and plastic materials from actual experience and imagination and experimentation in such a way that a whole unit is evolved expressive of the individuality of the one who assembled and evolved it. This kind of activity can be used as a creative educational experience, or it may be so badly used that it ultimately becomes a hindrance to all-round growth. For example, the exhibitionism and social applause that usually attend children's efforts are potent instruments of influence in the young student's life and must be used rarely and wisely. If they are not, they are more apt to destroy original integrity than to increase it. A good deal of potentially fine material is early stereotyped and sterilized by unwise and unwholesome adult evaluation of it. The human tendency to repeat the performance which wins unqualified acclaim is bound to check growth and ultimately sterilize the creative power. This happens inevitably unless the habit of self-criticism and a very high personal standard have been well developed.

The creative urge, natural to all normal beings, has been too long set up as a kind of magic, a gift from the gods to a few men, beyond the understanding or comprehension of most men. It is true that it has a kind of magic, if by magic is meant a power to move men. It is true also that it is often incomprehensible to some men, that is, those who have been

robbed of their birthright of wholeness—disintegrated commercial men, materialistic men, and men who are only intellectual men. But the development of creativeness to any degree in any given form requires such singleness of purpose, such egoism, such integrity, that beyond the age of five or six years, few human beings are strong enough or whole enough, or have sufficiently sympathetic environment for them to keep at it. As soon as social consciousness and the estimates from environment impinge upon awareness, people begin their adjustment to a whole new series of values—outside of their honest reactions and relative to a variety of established orders of standard. The more removed these orders are from the organic order of life the more disintegrating, at least temporarily, is the experience of adjustment. It becomes the business of education to assist in making these adjustments profitable and constructive experiences. The forces long depended upon for integration—such as religion, family unity, citizenship, nature, and the like—are disappearing as factors in the daily lives of many people. In the modern city, the adjustments that must be made to fast-moving vehicles, sounds, smells and lights is likely to have a seriously destructive and disintegrating influence upon sensibility. This alone, on the physical side of adjustment, is a symbol of what is going on in the emotional, ethical, and intellectual adjustment of people to modern life. In fact, those individuals who reach the age of twenty-five or thirty, knowing who they are, what they are, what they like, what they want, and what they wish to do, are among the very few with a fighting chance for arriving at genuine individuality.

Now, although obviously all men cannot be either professional artists or craftsmen, the integrating power of the art experience properly used in education has a value essential to all men. It develops in a person a habit of reliance on inner sources, imagination, judgment, taste, and obliges him

to listen to and understand his own more intuitive reactions. It can lead him to self-reliance, and separateness, which in the artist's philosophy are greatly to be desired. Some extremely socially-minded intellectuals and Christian workers, as well as the Marxians, may object violently to this concept of separateness as a value in education. They might claim that it is this, along with the self-centeredness of individualism, that is responsible for all social and economic disorders. They might contend that people need co-operativeness, social consciousness, selflessness to build a new society with any integrity.

But self-reliance and, what is called here, separateness are not akin to self-centeredness or selfishness. What a great living sculptor, Alfeo Faggi, has said of the place of the self in the art experience may be enlightening at this point. He says: "Self must be killed daily, sometimes a hundred times, really to create. That is the everlasting struggle of the artist; to submerge his transient self in his endeavor to express the ideal or original vision. It requires something of the saint's devotion to purpose."

This drive or devotion to purpose is the same thing exactly as the reformers and evangelists are seeking, but these crusaders seem to wish to limit all purpose to the economic good or some narrowly conceived ethical good of the group. The artist's usual purpose is not in conflict with this economic one but it is larger and more comprehensive. He knows full well the importance of economic security, for he has too often sacrificed it for his larger purpose not to have suffered greatly from its lack. He conceives of his special purpose as the very expression of life as he finds it in his own reaction to his environment and to his fellow man. He knows that no matter how well fed and cared for the body may be, man is only half alive when he is without a song in his heart or a vision in his imagination. His one demand of life is his birthright of freedom to remain whole and to ex-

press that wholeness. His vision of life transcends the conditions of the immediate society in which he finds himself, for he is more concerned with his organic than with his accidental relatedness to life. Now all of this means to point out that the genuine artist is not the rugged individualist whose personal and social purposes are separated or in discord, as is the case of the usual philanthropist-capitalist or the art-patron industrialist. The genuine artist is usually more willing to starve than to compromise his integrity for material gain.

Of course this is not true of the commercial artisans, who are being used at every point by the industrialist. These really are not artists but merely craftsmen using a seriously debauched form, let us say for example, the illustrative form of painting. The genuine artist can use his craftsmanship only for those purposes which are consistent with his larger life purposes. His life at no point, therefore, is in conflict with the concept of the good life for everyman. What is different is his method of approach. He believes in the validity and necessity of his own and every other man's honest expression of himself. He feels no obligation to "sell" that philosophy of life, but he must live it or he loses his art and his integrity. He is indeed constantly needed in every era, and at all times, as a voice for the faith in the potentiality of man and of mankind's living together constructively and harmoniously.

A PRELIMINARY NEED: IDEAS FOR COMPOSITION

Perhaps the following actual report of a successful teacher's procedure will illustrate better than any further generalization the values which can be generated by student and teacher working together for creative expression.¹

¹ The example given in the following pages is taken from work with an elective group because such a group eliminates to a large extent the problem of constant personal and individual adjustment and permits the activity to go far deeper in its educational contribution. However,

The situation is that of an average group of twenty-five elective art students of from fourteen to sixteen years of age in the second year of a large city high school, or the last year of junior high school. In this case the students are taking the work because they want it, not because it is required. They make up an average group—a few above average in intelligence and with general aptitude for the subject, and a few below average. They have already had a term of introductory work such as described in Chapter VI. They are to meet for one hour and a half daily with a teacher devoted to the task of finding out about them and of stimulating their growth.

They meet for the first day in the September term. The teacher's first desire is to get them to talk. She mentions that she has been painting and asks, "Have any of you painted or drawn this summer?" Some have and they are invited to talk about what they have done and to bring their things to school. The teacher watches keenly for the shy and "closed" students. She makes a special effort to get them into the conversation naturally, so that all can get acquainted quickly. She tries to learn their names at once and writes her own on the board to be sure the students can see it.

The fun of being out-of-doors is naturally discussed. The teacher suggests that while the days permit, the class could take their art out-of-doors—at the park nearby or on the school roof. All are thrilled.

"What would it be fun to do?" is naturally the next question. Some suggest drawing trees; others, people. Finally someone suggests going to the zoo. The zoo wins by unanimous vote. Plans are made to expedite the trip; it must be very well organized so that there will be no conflicts with the school program.

although the same types of procedures are possible with a larger group in required art courses, naturally the teacher cannot analyze as much or cover as many problems.



PLATE 10 a



PLATE 10 b

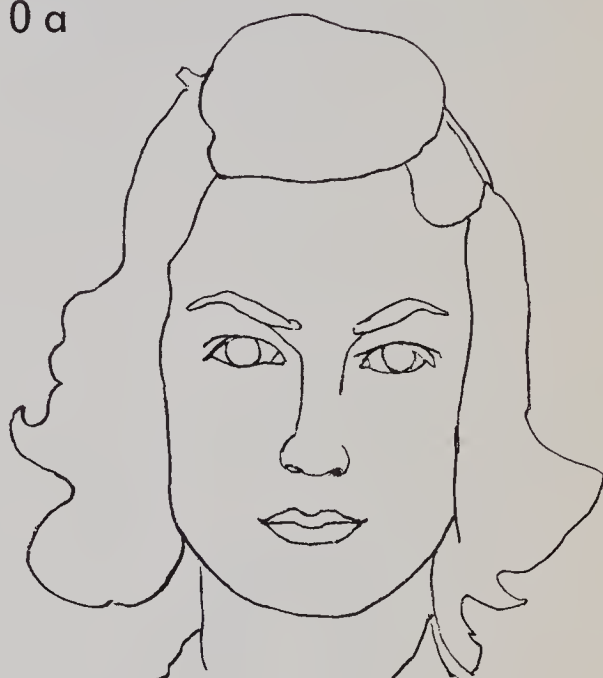


PLATE 10 c



PLATE 10 d

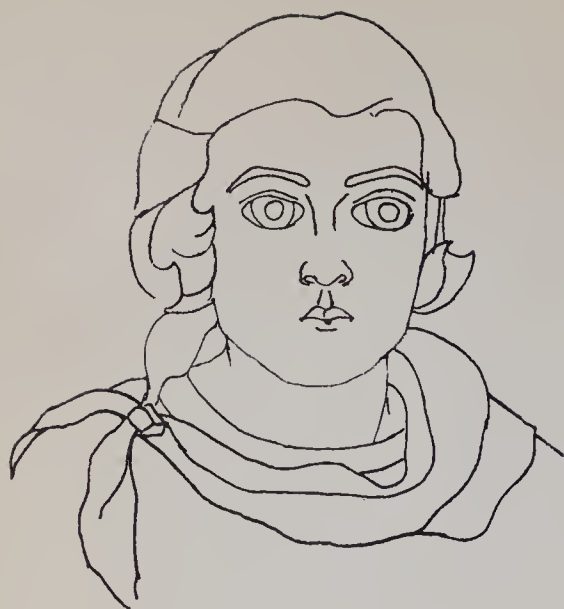


PLATE II a

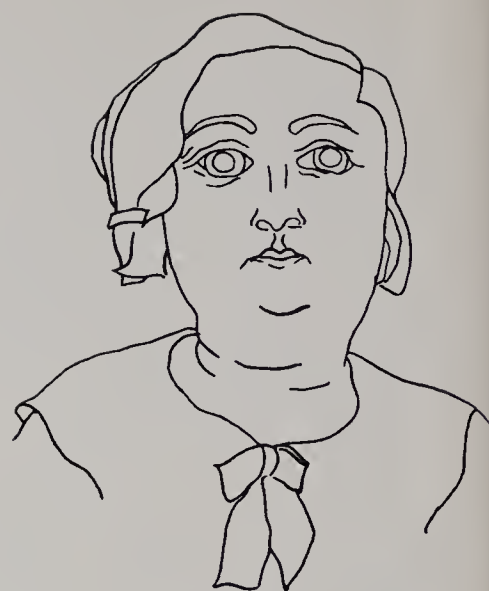


PLATE II b



PLATE II c

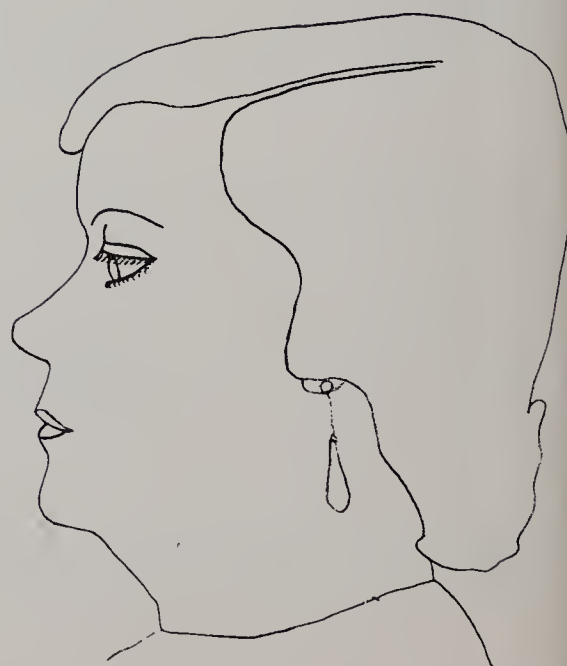


PLATE II d

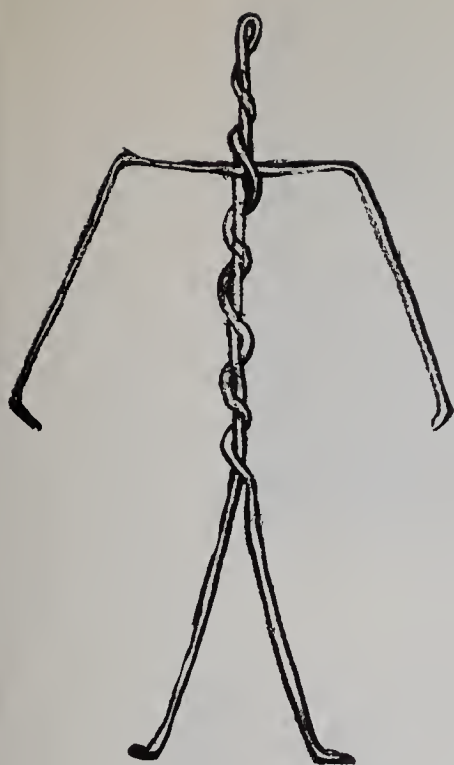


PLATE 12 a

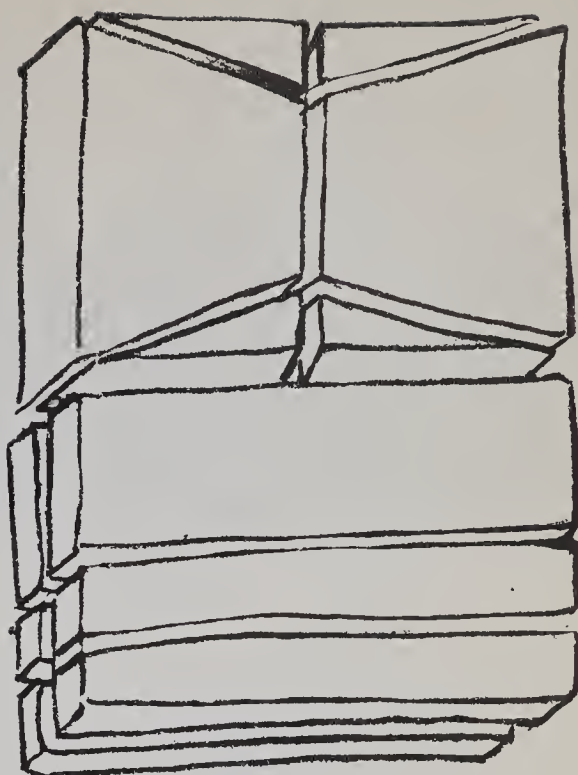


PLATE 12 b

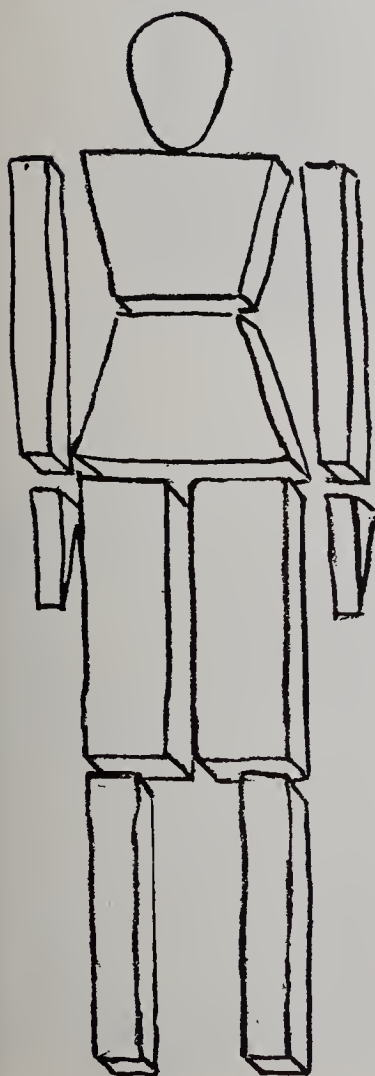


PLATE 12 c

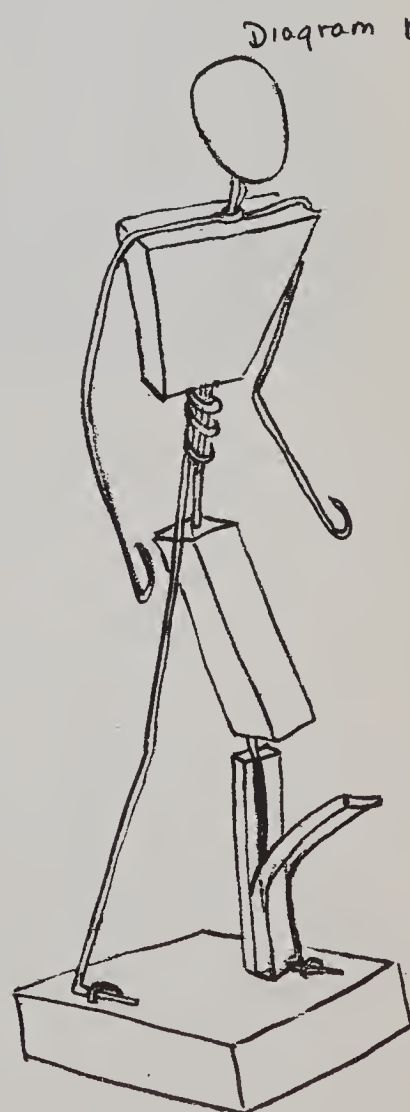


PLATE 12 d



PLATE 13 a



PLATE 13 b



PLATE 13 c

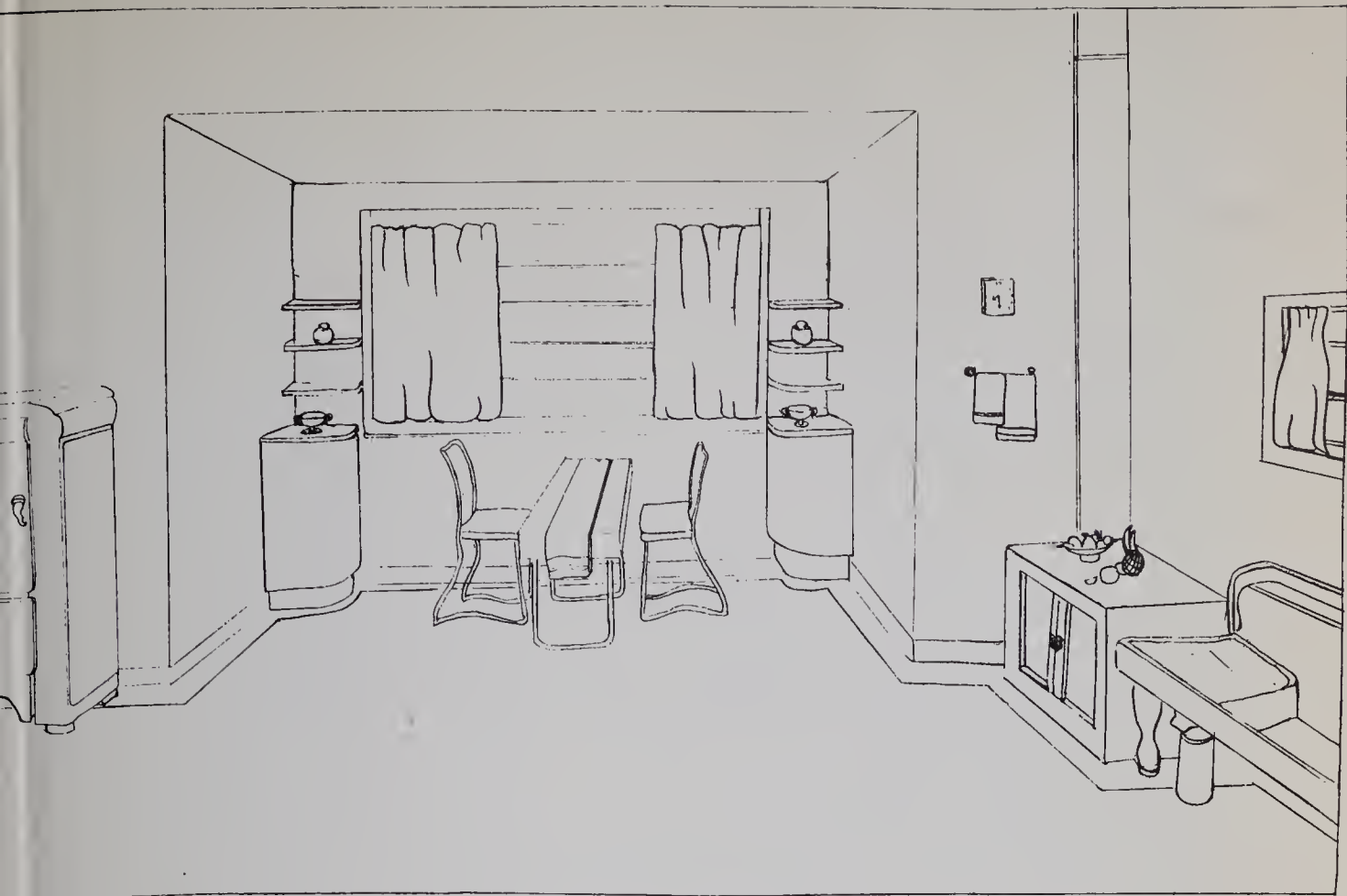


PLATE 14 a

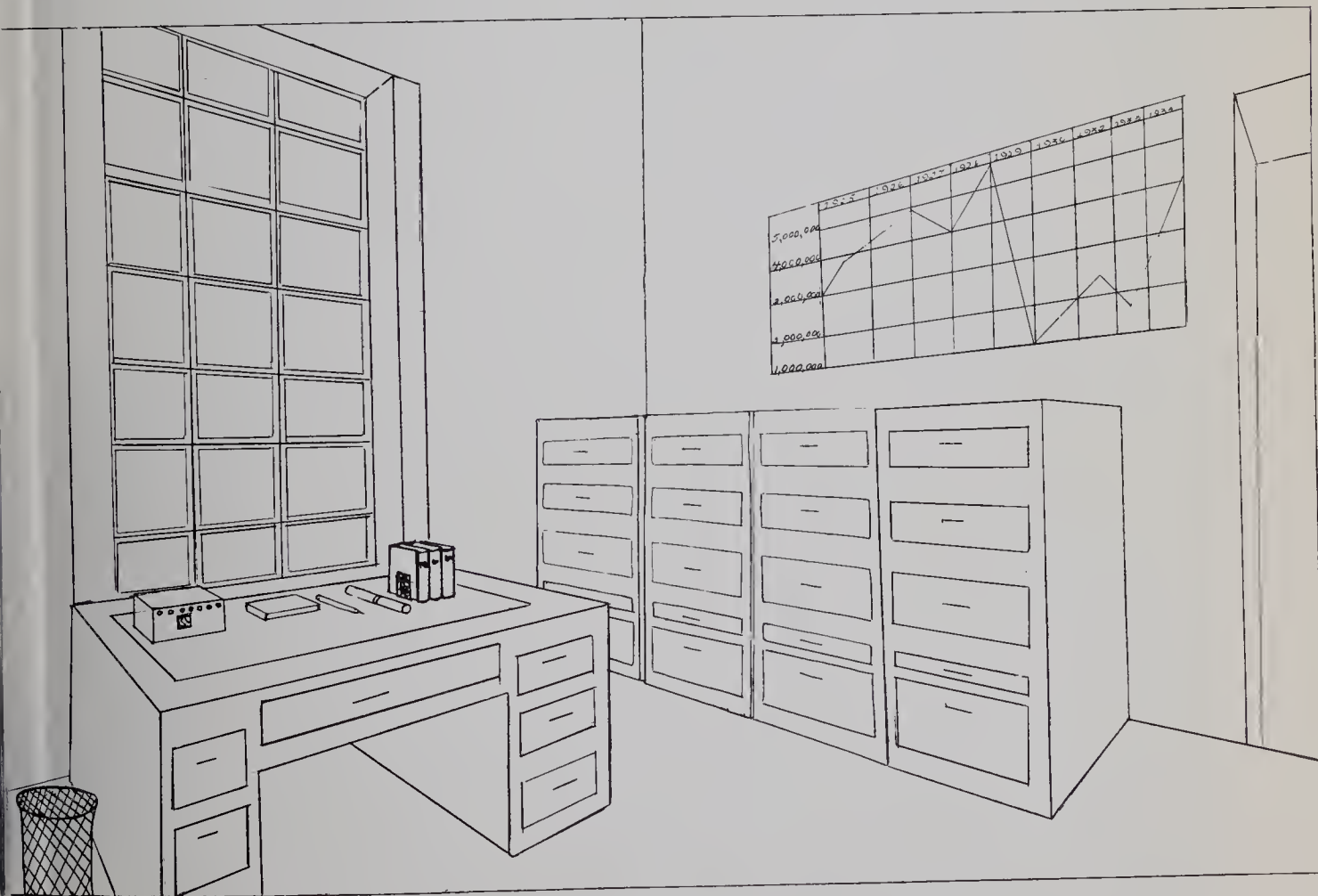


PLATE 14 b



PLATE 15 a



PLATE 15 b



PLATE 15 c



PLATE 15 d



PLATE 16



PLATE 17 a



PLATE 17 b

From the very beginning of this term, drawing is not divorced from design, but is used as an individual art form—and as an experience needed for creative composition. At an earlier age level and with another group of students this might not be the best approach. Either more abstract material or purely imaginative subject matter might be a better introductory activity in another situation. But at the adolescent age and with these students this is an excellent starter. These particular students are not afraid to draw anything set before them because of the work of their previous term. They still have had little experience in purely imaginative expression.

At first many have difficulty with what they call “getting ideas.” Four days of working in the park provide many happy experiences, of play and hard work combined. Out of these one or two get the idea that they would like to make “Jungle Pictures.” Some describe what they had seen in a “wonderful” moving picture taken in a jungle. During the week-end which followed some went back alone to the zoo. On Monday some brought in jungle pictures from the *National Geographic Magazine*. The interesting things were hung on the wall and the class stopped to think over the whole “jungle picture” problem. The two who had first thought of “Jungle Pictures” were bursting with desire to start on a large scale. They had already made several little plans in sketch books labeled “Jungle Mates,” “Happy Days” and “The Forest King.” With a few words of stimulation from the teacher, enthusiasm spread like wild fire.

THE TEACHER GUIDES THE STUDENT'S EARLY EXPERIENCES

Into the problem they plunged with great enthusiasm to work in charcoal on white paper. All the teacher had in mind now was to help each one clear up his ideas about what he wished to do. Some had made fine drawings of animals

to be used in the pictures they had already evolved "in their heads." Others were not sure their drawings were good enough, but at least they had ideas. These started their plan for the whole anyway, using the poorer drawings temporarily. They were told that they could go back and do better drawings later. Only two said they had no ideas at all for pictures. These were stimulated with a variety of ideas that the teacher tentatively offered as possibilities. The prospect was such fun that they needed little of what they later called "pep-talk" to get started.

The teacher stood by to guide individuals out of such pitfalls as "too small or too large for the paper," "too much or too little material," "how to make the charcoal behave" or whatever was needed to "get going." Soon there emerged outlines of animals placed in appropriate settings. Questions about how to draw certain kinds of trees were in the air. The teacher had some photographs of trees at hand so that the students could recall the characteristics of the palm, the cocoanut, and others. A few students did research tasks in the library and the science room on the habitats of their particular animals.

Between periods of intense activity the teacher suggested rests, during which each one could see what every other one had done. A few choice design qualities were noted by the teacher, and she openly expressed appreciation of them. She described some as "clear statements of silhouette," "strong dominating centers." Some students asked such definite questions as "Why doesn't mine stand out?" or "Why does mine seem to float in the air?" These were fine openings for discovering by observation what makes such things as relative size, value contrast, and edge of shape or line, stand out or keep related. After each rest period the students went back to work with fresh zeal and new ideas. Whenever anyone was "stuck," to use their term, he would put his work up on the board-rail so that he could look at it from a distance.

Perhaps he asked for more help. The snag of light and shade had to be faced over and over again. Some of those who knew many of the impressionists' tricks of high-light and cast-shadow, needed a great deal of help in seeing the greater importance of fine silhouette and clear color tones over vague attempts at form and cloudy, weak, unimportant shapes. The teacher tried to advise the use of an almost flat tone at first, just to see, as she put it, "how very much one can express with tone alone." And this work went on until the interest in it was about exhausted.

These are some of the meanings and ideas concerning design that were met through this problem and taken in by as many as were ready for them. Increased perception and clearer meanings were arrived at for such visual qualities as contrast, tone, space, variety of shapes, sizes, major interest, subordination, strong lines, weak meaningless lines, distance, proportion. In composition such ideas were met in the language of the students as follows:

1. Black next to white makes the strongest contrast and gets the greatest attention in a picture.
2. Too many kinds of lines are confusing.
3. Large empty spaces are not interesting.
4. The main interest must not be too small or too large for the size of the paper.
5. Too many things are as bad as too few.
6. Clearness in edges of shapes gives "nicer" effect than too much cloudiness.
7. All the interesting parts should not be kept on the same side of the picture.
8. The background should "sympathize" with the animals.

In other words, the teachers who insist on the importance of unity and variety, dominance and subordination, balance and rhythm, will find them all to some extent in Plates 16 and 17 (a and b). And these concepts were understood through experiences, rather than through a cold formal in-

troduction by an art teacher with a pointer in hand or a printed sheet to be read.

At the end of this first jungle composition the teacher had some very valuable information about her students. She had found out that some were fearful and tentative. These needed her encouragement and faith. Some were crude and careless and needed to be shown the value of self-discipline. Some were highly imaginative and needed very sympathetic understanding and freedom. Some were eager for effect, and still others were almost mechanically careful of details. Some few could not yet stand up under gentle criticism, while others sought it eagerly. And still others feared it but could take it and wanted it. The teacher also realized which students had more natural design instinct, which had facility, which had great desire for expression, which were blocked by feeling inferior, and which were inadequately equipped. All of these things came out because the teacher and the students lived naturally and confidently together, and because she appreciated and treated each one as an important individual and each piece of work as worthy of the most serious consideration.

A word should be added here about teacher conferences. While work on this problem progressed this teacher conferred with others who had known these students during the previous term. These conferences helped to reassure her of many of her judgments and to throw light on many questions about several students. The value of this kind of sincere study and exchange of ideas cannot be overemphasized. Ideally, a time would be planned on every teacher's program for this very purpose. If that were made possible, a much more intelligent understanding of youth would undoubtedly result.

NEW ESTHETIC VALUES EMERGE FROM STILL-LIFE COMPOSITION

If a teacher's interest in a youth is genuine, if her belief in the youth's power to develop is sincere, the natural result is a sincere response on the part of that individual. He will put forth the best effort he is equal to at that particular point. For example, in discussing with one student his difficulties the teacher suggested that if he chose for his next problem some still-life, he would be practically free of concern over drawing and could concentrate more on clarity of tones which had been his weak point. This seemed to appeal to this boy. Soon the whole class became interested in his new problem. The objects, such as bowls, vases, fruits, and the like, were appealing. Many wanted to draw them at once, a few wanted to do more jungle pictures. All were left to choose what they preferred, but soon everyone was busy arranging with appropriate backgrounds and into suitable combinations the objects which had been placed about the room.

They initiated their own compositions but sought assistance when they felt they wanted it. The previous problem had made them think of sizes of objects and figures in relation to the whole paper. It had taught them the importance of using many different tones and sizes and shapes, and of reserving major contrasts for important places in the composition. They were reminded of some of these points by the teacher, who called their attention to fine examples shown in the pictures just finished and hung on the wall.

In much the same way as before, the students set to work on their new problem, stopping now and then to rest or to see the fine things pointed out by the teacher with appreciation. Because the still-life materials were so easy to manipulate, many students experienced great freedom with forms and tones and a willingness to remain experimental, to

change the arrangements of things as their ideas grew.

Some important new meanings and ideas about design were developed. Up to this time the pictorial idea had been so important that a change in arrangement might have upset the original concept. Now, working with the more abstract forms of vases, bowls, and the like, the students found that they could take more liberties with representation for the sake of finer design. Some gradations of tone suggestive of light and shadow began to appear; but unless they interfered seriously with a clear statement of the whole, no attention was given it at the time.

The teacher now dared to become more analytical in directing discussions. She directed the students' thinking to the consideration of shapes as pleasant and as clearly descriptive in the composition, to the importance of distributing light and dark over the surface, to emphasizing the central interest, and so on. The importance of the silhouette over any inside detail was stressed over and over as the children made and recognized their own mistakes.

But the important thing was that points for discussion were not introduced by the teacher; rather they were suggested by individuals facing difficult problems and the need for satisfactory solutions.

This still-life work might have been rather dry subject matter to start with if the zoo picture had not preceded. In general still-life objects do not have the appeal for young people that real life has. But it is definitely easier material for composition because of its more abstract form quality. The pleasures in and difficulties with the zoo pictures made the group recognize the importance of tone and how much can be expressed in tones. Many had the conviction that they could do much better work in charcoal if they were not drawing such difficult shapes as those of animals and trees.

At the end of this still-life composition, the whole set of student drawings was displayed on the wall. The fine points

of accomplishment in the clear use of tone and rich color values were noted and these proved to be a real incentive for the whole group (see Plates 18 (a and b) and 19).

ABSTRACT PATTERNS CRYSTALLIZE MEANINGS OF LINE AND SPACE AND TONE

After all this the teacher believed that the next experience might be one that would keep increasing this space or shape consciousness, which the students were becoming more and more willing to analyze. She felt, too, that they were ready to do a more abstract problem in order to concentrate upon greater discrimination in organization of line and shape. She knew that, if properly led, high school students grow more and more interested in analysis and criticism. They must, she thought, be given opportunities for the exercise of these faculties as they show interest in them, without blocking their freedom in expression.

A problem in abstract pattern was entered into quite willingly. This was to be used as a sort of drill or means of eliminating drawing and reality altogether and experimenting with what line and space and tone alone can do.

This certainly is a long way from the very first problem; but, of course, the teacher had been gradually building up the importance of experimentation of this kind and had used abstract designs several times to illustrate fine relationships. The enthusiasm and eagerness of the group seemed to justify this leap into abstract pattern.

As a first step, the teacher set up very definite limitations by having several little drills in breaking up a space with lines going in a few definite directions. All stopped to study these specimens for what they were beginning to talk of as "good design." Interestingly enough, the students were more willing now than ever to keep tentative, to use the trial and error method, to be critical of themselves and of their

own work. Many did these problems of space-breaking over and over again with real interest.

Next they chose one of the line studies just made and filled in the spaces with well-distributed tones of black and grays. It became increasingly clear now to see what was meant by "well-distributed, balanced tones." To keep up lively interest the teacher showed some fine uses for such designs from a portfolio of modern rugs and surface patterns.

Here the students were learning design, pure and simple. The teacher really felt that some of the most important things for the majority of the group were accomplished through this problem. They learned the importance to unity of rhythmic repetition both in line and tone. They learned the importance of simple silhouette, and of the dramatic quality obtained by using strongly contrasting sizes of areas and tones. This is not to say that all of the students learned all of these things or that any one of them could put all that he learned into words; but these were the problems met and discussed repeatedly through these exercises. And many consciously used these ideas in the solution of their own creations. See Plate 20 (a and b).

The next problem went just one step further in stimulating a definite design consciousness. It set up even more rigid limitations than had the previous abstract problem. The children had seen the beautiful rug and glass exhibit at the Metropolitan Museum. Analysis of some of the things in the exhibit showed that using few directions of lines and closely related tones helped in the success of these fine rugs. Suggestions came from some of them for designing some modern rugs that would "lie flat" on the floor. Soon someone was thrilled at the discovery that her own design seemed to have depth or "several layers." The teacher used this discovery, showing it to be a characteristic of many modern patterns and suggesting that it added interest to conceive of these areas as different overlapping, interlacing

planes. The number of line directions was so controlled (except in rare cases) that it was easy to concentrate on fine tone relationship, good distribution of interest over the surface, and on the repetition of a unifying value. Someone discovered here that a gradation makes a surface seem to recede. He continued parts of his design with gradations, making a very charming pattern. Plate 21 (a and b) shows two of these designs.

The disciplinary value of these exercises cannot be overestimated, and the average school man's concept of the creative process as being a completely free, undisciplined performance must be corrected by observation of this kind of procedure. But it must be noted that in this case discipline has been so related to the purpose of expression, so much a part of the very creative process itself, that it became self-willed, not imposed from without by the will of the teacher or the logic of the course of study. These students learned that trial and experimentation with critical eyes at work become ways toward fulfillment. They learned also that it pays high dividends to work for control, that it pays to develop the habit of holding final judgment in abeyance while one tries out the eye. They learned also that they must keep using the judgment constantly to be able to arrive at the desired outcome, the satisfying fulfillment.

SELF-PORTRAITS REVEAL PERSONAL QUALITIES AND INTERESTS

Now, to freshen the eye and the interest by going back to real and more lively material, the teacher and the students suggested a number of possible new problems. They decided that it would be better for all to work on the same problem. In that way each one would profit from each other's solution of the same thing. With gusto they all entered into the making of self-portraits. They studied themselves

in mirrors until they felt they knew just how they wanted to do the portrait.

Thus far the teacher had advised keeping tones flat to avoid the difficulties of three-dimensional design until the students had had some experience in composition and with the new medium. But those who had discovered what a gradation will do, wanted to do their portraits in a three-dimensional way. If this desire was great the teacher did not interfere; but she advised the others to keep to almost flat tones at the beginning. The fine simplicity of some of these portraits, such as are shown in Plates 23 and 24, is convincing enough that a definite design consciousness was present and increasing in at least some members of the group.

One girl started to use the subject matter of her favorite interest in the background of her portrait and this idea spread like fire, thrilling one after another, until many of the class were inventing novel backgrounds. The teacher suggested and demonstrated that lines and tones themselves can be used to help express mental or temperamental qualities. Immediately their imaginations were stimulated. At this point someone brought in pictures of portraits by contemporary painters cut out of the Sunday supplement. The teacher asked questions to stimulate thinking of these portraits as design.

Then she showed the students a splendid set of historic portraits by early Italians, by Michelangelo, Rembrandt, Holbein, Cézanne and Van Gogh. The interest was so great that several students could not go on at once with their own work. They were stimulated to such a degree that some of them went to the Museum, bought prints of the portraits they liked the most, and started scrapbooks of works by their favorite painters. This brought such favor and interest from both the teacher and the group that they were encouraged to continue their research into art history on their own, outside of school hours. By the end of the term most of the

members of the class had started scrapbooks and a few of them were rapidly becoming class authorities on their favorite artists.

The self-portrait is a theme that often reveals to the teacher secret personal qualities and interests she would not at all be likely to discover any other way. The portraits are often truly personal expressions of a most direct and telling kind—revealing qualities of inner pride, ambition, idealism, temerity, self-dramatization, and other intensely interesting clues to inner natures. Two boys in this class who had been generally thought to be failures, and hopelessly disinterested in all their school work, did dramatically interesting versions of themselves and stayed overtime many hours to complete them.

The teacher in charge of this class was asked if she saw definite tastes in students for different subject matter. She said that invariably the new thing always commanded the greatest interest. Some few always wanted to continue with the old, but most of them eagerly looked to a new adventure. All developed definite tastes for the kind of work in which they felt themselves most successful, but the interest in the new usually continued to have the stronger appeal.

More and more students in the group became curious about expressing three-dimensional form. Two boys had been especially successful in getting a great sense of volume in the portraits they did, and the rest were thrilled by it—almost in awe of what they called its “realness.” Many started to experiment with light and shade and form. Some wished to do the next subject with form and space.

TEACHER ILLUSTRATES WAYS OF OVERCOMING DIFFICULTIES

Here for the first time the teacher herself gave a well-prepared performance. She started with something like—
“Let us all face this light and shade and form business at

once and look it in the face.” Her materials for demonstration were a wide, flat piece of lithograph crayon and a large piece of white paper. Pressing the wide flat side of the crayon down on the paper, she moved it so as to create a tone as wide as the crayon. Then moving the crayon about in different directions and with different pressures, she drew a ribbon of tones and shapes (see Plate 22a). “What is it?” she asked. The children said it was a band, a ribbon, or a piece of wood-shaving. She continued: “How do you know?” And by such questions and pointed observation she evolved such ideas as: “I know by the changes in tones and edges that it is flat, that some parts are in front of other parts, and that it folds and turns in different directions.” Then came the generalization that contrasts in tone and gradation of tones help to give the effect of form and space. The teacher suggested, “Let us try it with an apple. Again it seems to work!” (see Plate 22b). Then she added, “But do I always have to do an apple this way if I want it to look round or solid? No, of course not. Any possible way that I use tones so as to bring the feeling of form I want is a good way. Suppose I try to put the apple on a table.” She did this, and the “magic” began to reveal itself (see Plate 22c).

Some of the children started experimenting in their sketchbooks because they could not wait. The teacher suggested that they try to draw an orange and an apple together on a dark table. Those having the light and shade habit did do the two spherical shapes fairly convincingly, but they could not make the table look as though it was under the round forms or receding. One or two did the table exactly as the teacher had done it, and everyone recognized this and laughed. One or two made the three forms convincingly and they received due credit and appreciation for their imagination. After some discussion all, with the teacher's help, concluded, “It isn't light on one side and dark on the other that does it. It is really the contrasts and gradations

of each tone adjusted in the right relation to each other tone to indicate the change in plane."

The teacher suggested that they try boxes next. Again those few children who had already been conditioned visually to drawing things in light and shade showed the group that the recipe of light and shade isn't always the way to get a feeling or appearance of form. To clarify the point, the teacher now exhibited some accurate copies of strong light and shade in photographs made by a camera. These greatly disturbed the sensing of the true form as a whole, and the point was made clear.

The students tried all kinds of forms. They made forms separated and then together in a place. In the end they had a good grasp of the meaning of gradation of tone, wide gradation, small gradation, low range of tones, high range of tones, color values in tone, planes, form, space. Here and there appeared nice little bits of clear form and space feeling, and these were cut apart from the trial sheets, mounted and made important by appreciation. This work became a fascinating new game for many, and quantities of "experiments" were produced in a short time.

Finally one student wanted to do a big composition of calla lilies in the front of the room. He was determined to put all he could of form and space into his drawing. This suggestion started a new enthusiasm for flower compositions. Although free to choose from a number of different suggestions, the majority of students chose to work with flowers. Soon flowers were being brought from home, and plants came in from the biology room—to be used as subject matter. According to the teacher's reports, by this time all except perhaps one or two students seemed to know exactly what they wanted to do and were plunging into intense activity.

The flower compositions used all that the students knew of design. Imaginations were taxed in the efforts to acquire form and space feeling through juxtaposition of value and

gradation of it. In this work the students used greater freedom in choice of forms, in arrangement, in handling the charcoal than they had in any of their previous work. Some, the more courageous, even tried brushes and black tempera paint for the first time. Others used *conté* crayons.

Plate 25 (a and b) shows results, and they tell more than anything that can be said about them. Some were strong in form, some had clear delineation of structure and edge, some had a strong pattern sense, some displayed just good craftsmanship. There is not observable, however, a universal technique or quality of conception which might have been imposed by an outside influence.

As the end of each composition was reached, time was taken out for a quiet study of the results and for appreciation of fine qualities. No person's work was left out of this study; the teacher guided it in such a way as to increase the egoism of those who needed it increased, and to help show the need for judgment in those compositions produced too emotionally with too little self-criticism. Over and over again the students were urged to criticize their own works before the group, to point out their own weaknesses and find others who had done well what they had not been particularly successful in doing. The fine use of this kind of group judging and evaluating is indispensable at this point as an educational experience. But of course, the teacher must exercise the keenest analytical judgment and sensitivity to both esthetic and human qualities. Something larger than immediate self-expression is established as of primary value. That is the ability to see and judge that self and its product unemotionally. This becomes the goal above all other accomplishment. It necessarily develops the habit of detachment, for there is no gain to be worked for equal to the gain of personal growth.

PERSONAL GROWTH THE ALL-IMPORTANT GOAL

Early realization of the whole nature of the work shows that personal growth can come only through sinking the whole self into concentration and hard work. From the beginning, judgment of the newest performance is made in reference to past ones. Each increase in control, in clarity, in taste, in judgment is given attention and appreciation by the teacher and the students.

There are no stars, no students set so far beyond the reach of other students that envy or competitive instinct or inferiority feeling is engendered. But there are star qualities, and these are found in some measure at some time in the work of each member of the class. Among these star qualities are, first and foremost, the ability to find interesting subject matter, originality of ideas and imagination. Courage to stick through a hard problem until it is worked out comes next. Then comes ability to stand alone, to keep critical of the self and remain willing to seek outside criticism when it is needed. Appreciation of the fine points in the originality and workmanship of another student's work is set up as a sign of growth. Often a student is seen rushing excitedly to the teacher carrying such a message as this: "You must look at So-and-So's work; it is wonderful!" It is then up to the teacher to appreciate the appreciator as much as the performer.

At this point the teacher felt that her students were ready to tackle bravely anything that interested them. From an unplanned, informal, yet serious discussion of such problems as the school relief work, the unemployed, the current economic situation, the teacher got her next cue. She told of what she saw in the streets en route to school that were indicative of these conditions. This serves as stimulus for ideas for more compositions. But in order to keep the choice of subject matter as fresh and free as possible, the

teacher told the members of the class to say to themselves: "I shall do any group of figures in any setting that interested me greatly, that I *once saw*, or often *do see*, or *could refer back to life* to study!" The ideas were as varied as "the boy artist doing his mother," "two colored girls having a quiet evening at home," "my brothers and how they affect me"—to "the social scene."

Here is evidence of genuine freedom with all the esthetic materials of drawing, pattern, form and technique as well as fine indication of gradually emerging self-realization. No one does what the other one does. In fact, at first no one is interested in his neighbor's work. Everyone is too busy making his own sketches—at home, in school, and on the way back and forth. Each one has quantities of subject matter and several "ideas" that interest him particularly. Surely one cannot look at the results of this work (Plates 26, 27, 28 and 29 are samples) without realizing that each student had genuine, vivid and personal experience during this time; and that that experience brought him big returns of growth. It is not a case of each composition getting better "every day in every way." That does not always happen. But evidence of individuality comes more and more strongly into the work, not only in choice of subject matter but in the very nature of the organization of it and in the use of the esthetic means. Comparison discloses genuine differences and personal interests among the students.

Because this work brought the group to the end of the term, it might be wise at this point to bring together in a general way a few of the principles of method used.

The principles used must be drawn from the procedure described and the goals set up by the teacher and the products. It is *individual* growth that is the constant concern of the teacher, so the differences in attitude toward the treatment of each student under different circumstances cannot be totally recorded. They are too transient to stay in



PLATE 18 a

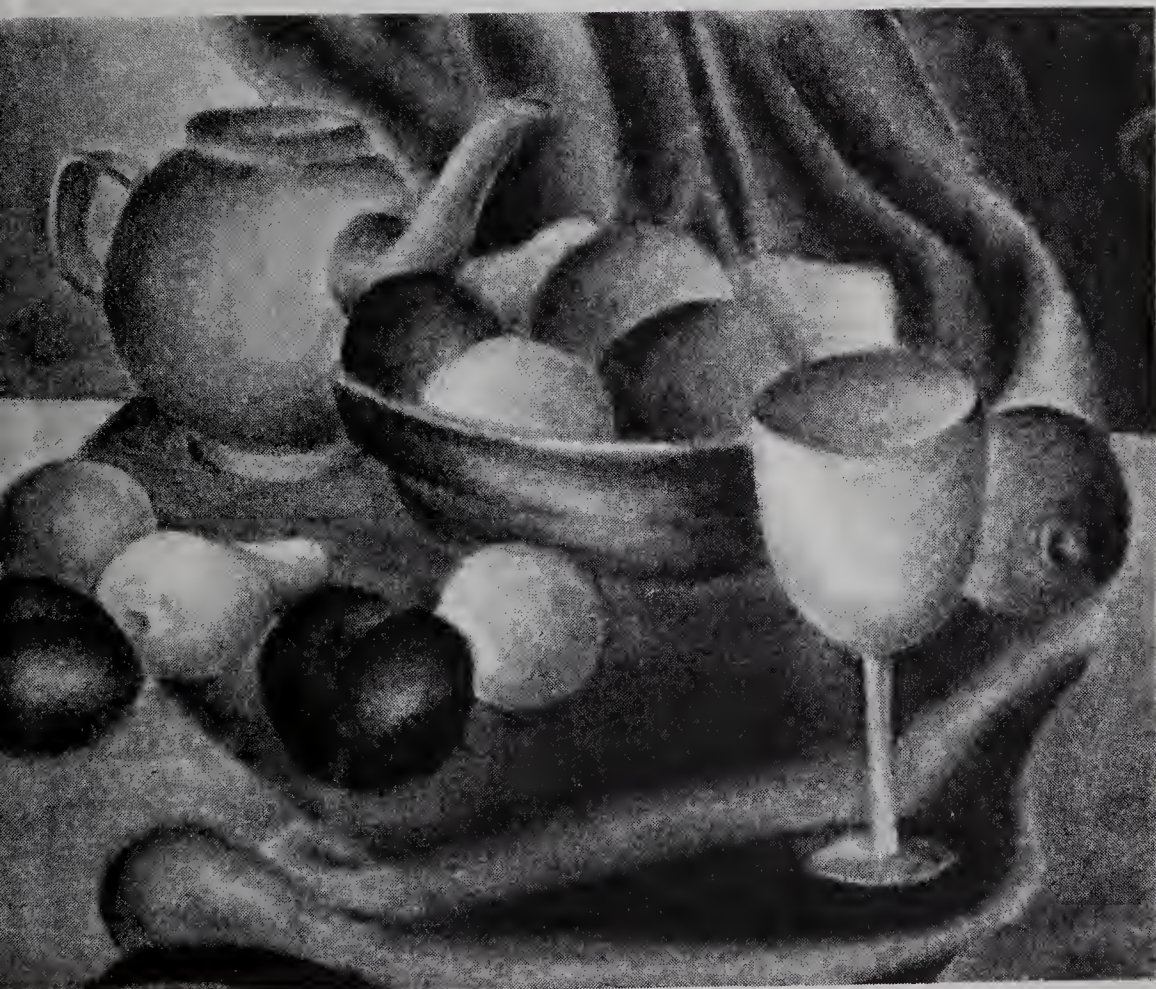


PLATE 18 b



PLATE 19



PLATE 20 α

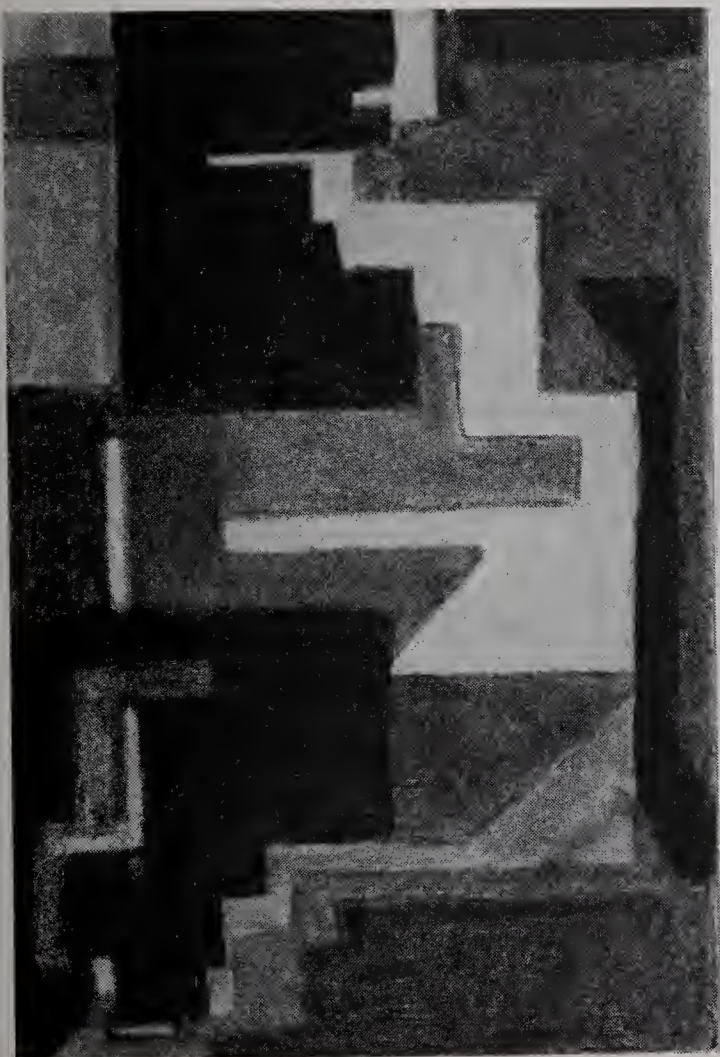


PLATE 20 b



PLATE 21 a

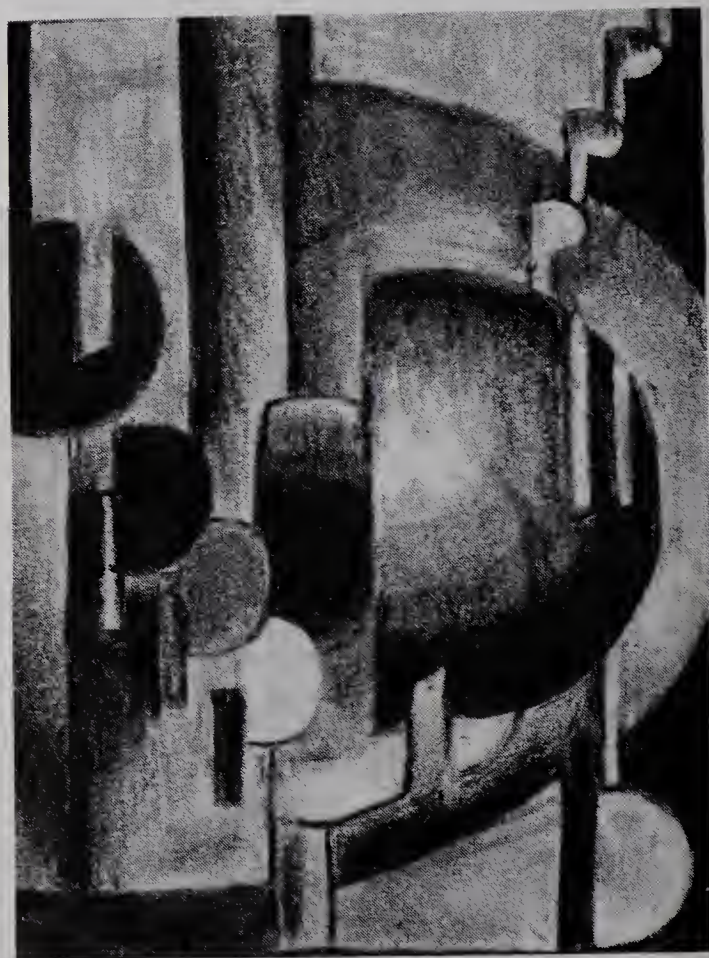


PLATE 21 b

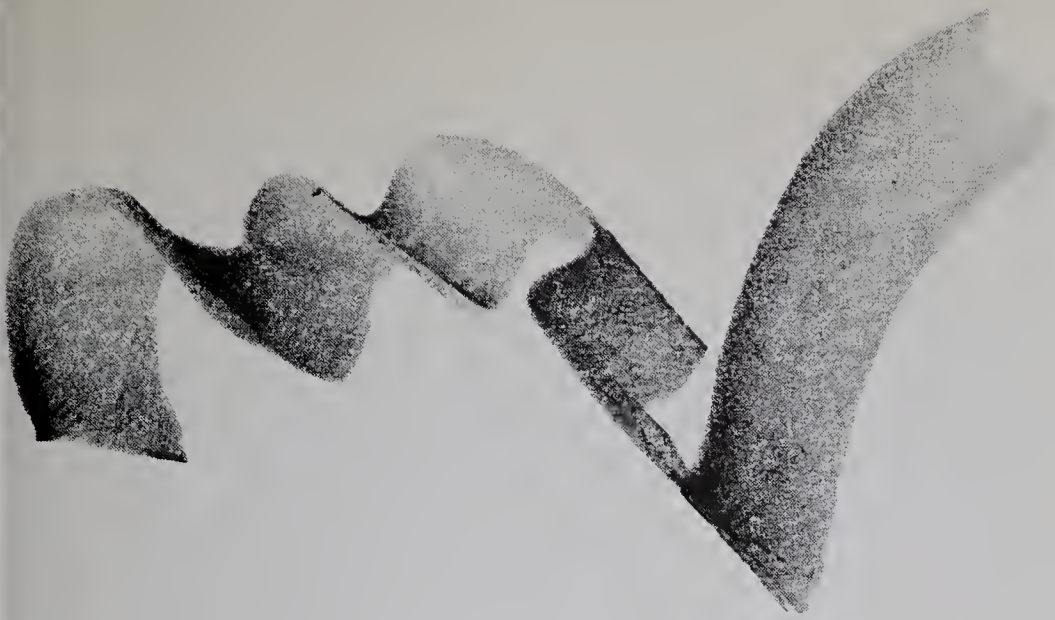


PLATE 22 a



PLATE 22 b

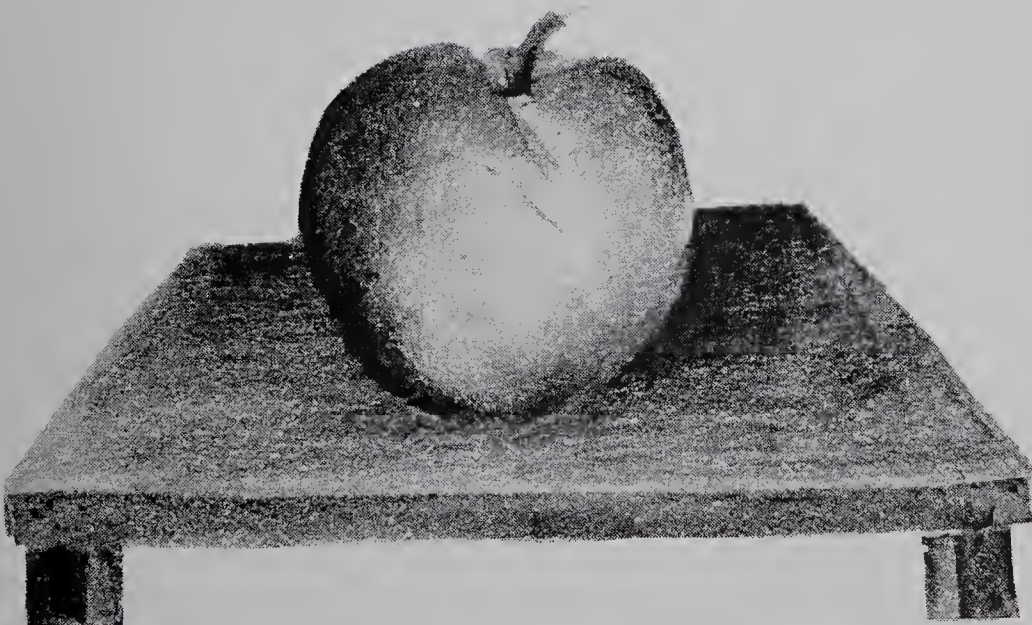


PLATE 22 c



PLATE 23

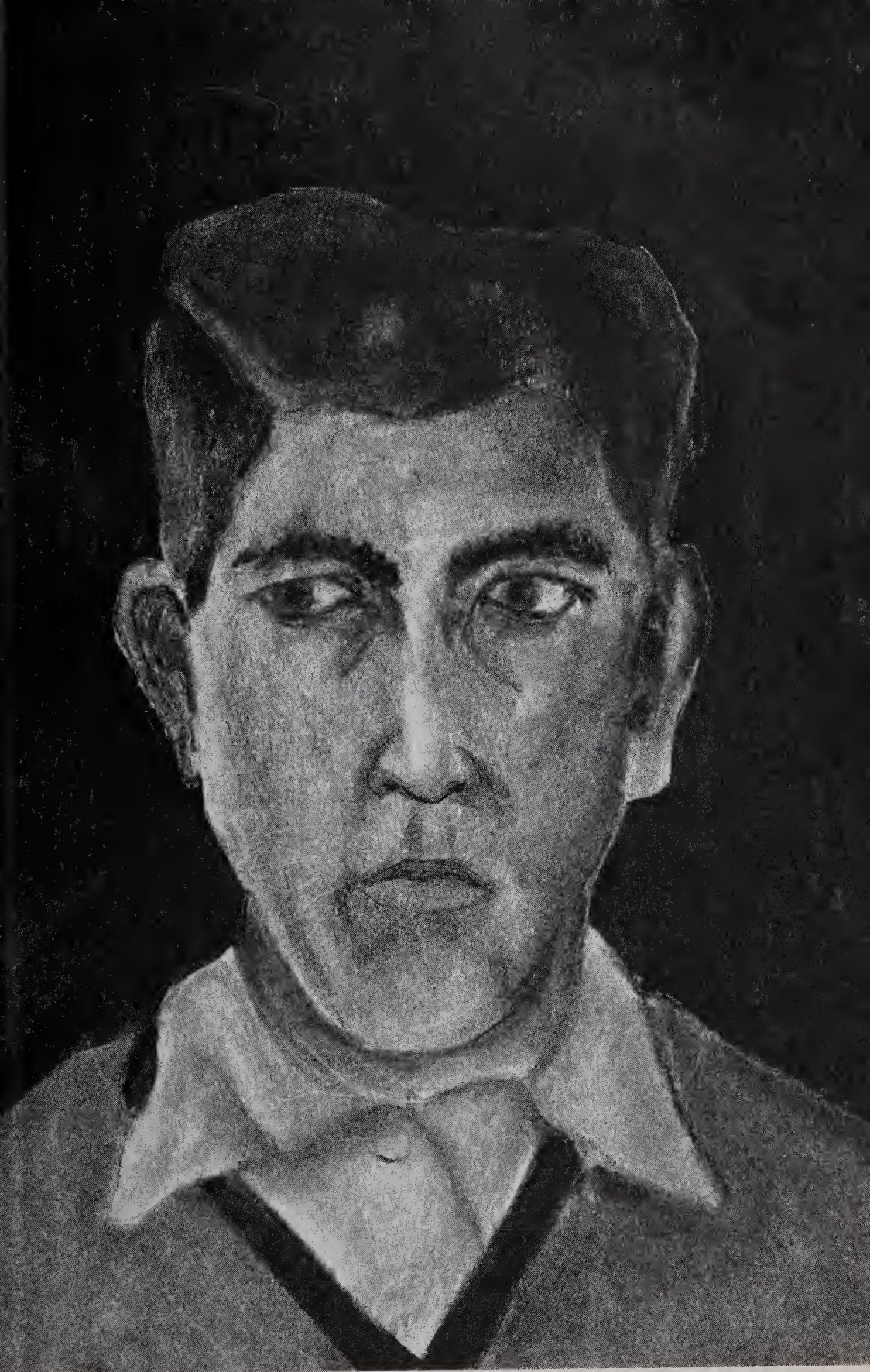


PLATE 24



PLATE 25 a



PLATE 25 b

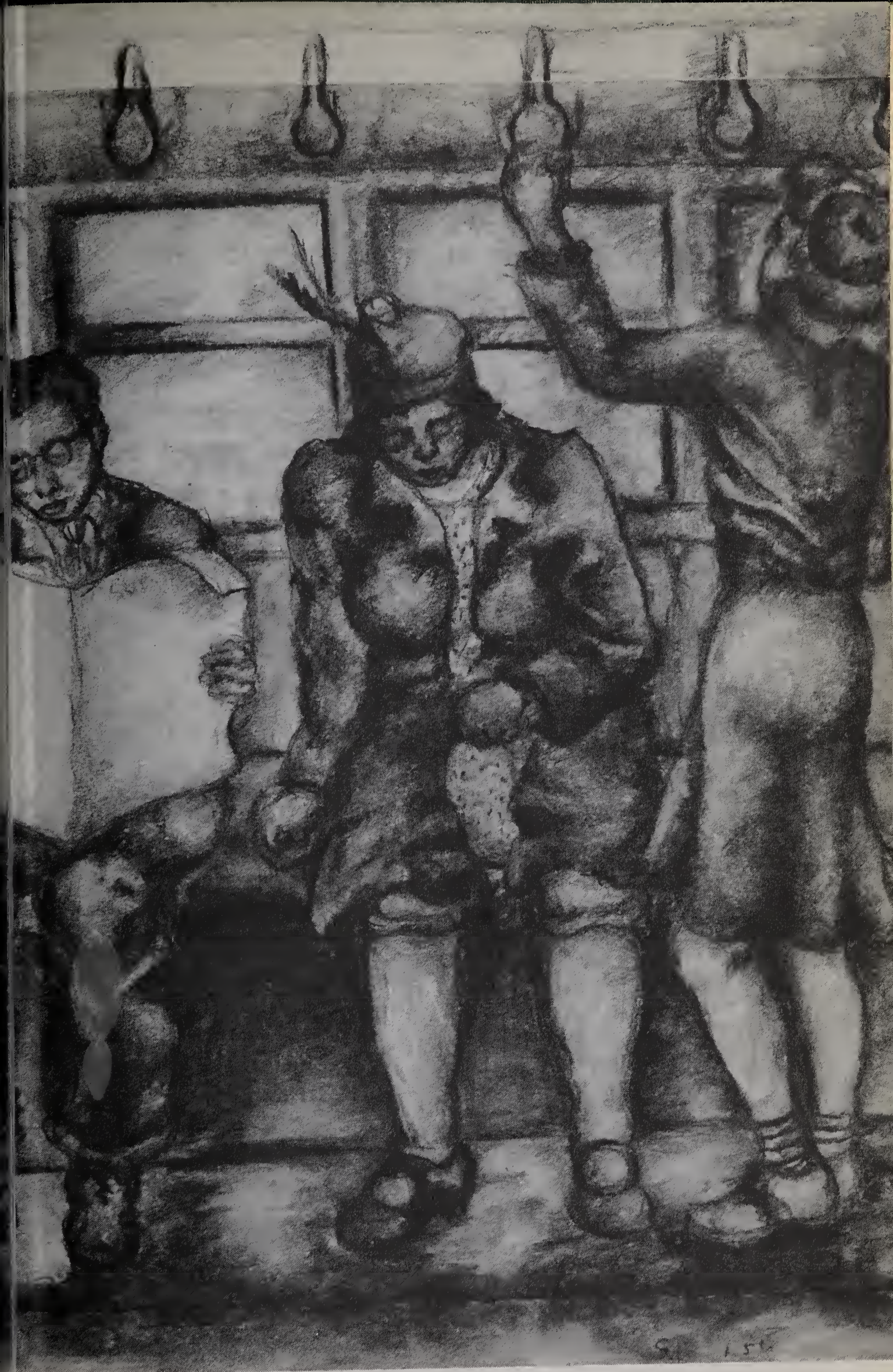


PLATE 26

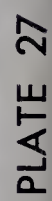
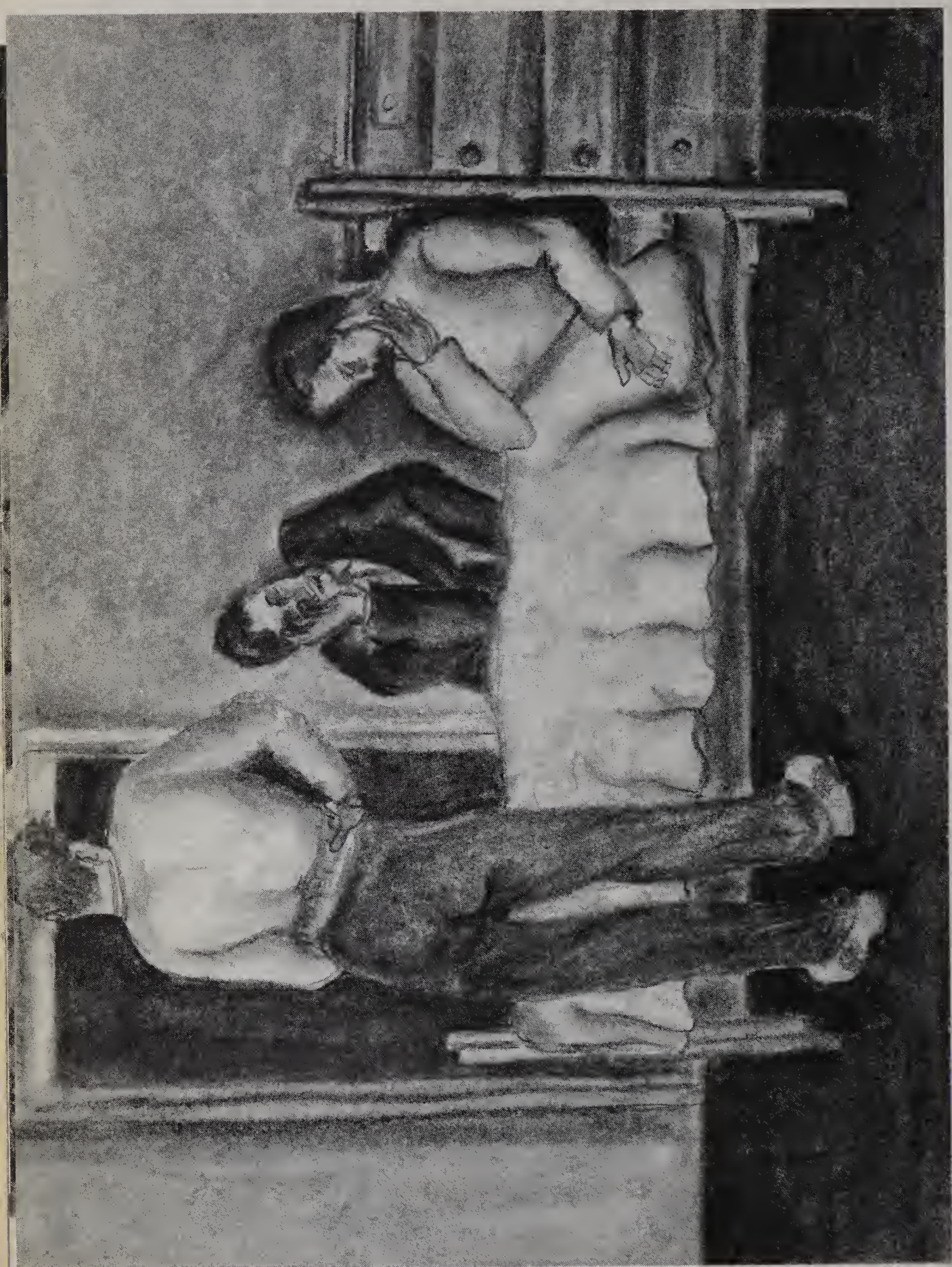




PLATE 28



the memory and too numerous to be described in detail.

But it has been proved over and over again to those watching this type of procedure, that individual growth is the natural result of individual initiative and industry and faith in one's environment. The teacher's role in that scene is to be near by and prepared to present at just the right moment the new path for the next adventure and discovery. Growth is the natural organic outcome of such a natural integrated process as the one pictured here. Individuals respect individuals, and the leader and the group can be always depended upon for help and co-operative support. Healthy young people are not naturally lazy; usually they are more active and industrious than adults when the goal is worth the game to them. This self-objectification and study, the goal in this program, is an irresistible interest for the normal adolescent. He can be given no better kind of education than that which will follow the direction he himself discloses and then lead him through it to a realization of himself.

When the teacher of this class was asked why she used the black and white medium exclusively, she said: "This is the right time in the adolescent period to work along one channel of concentration so that they will get the feeling of some growing control and mastery." She also admits that there may be many other ways as good as or better than this one to accomplish this end. However, she added, "It is easy to make a term of work so broad and having such a mixture of things, that things are remembered as things, but no new body of thought and emotional reaction is built up."

Of course, there are other good ways, other choices of problems and perhaps other emphases that may be as productive of genuine education as those here described. The purpose of this book is not to lay down an infallible method or series of problems. The hope is that this program will suggest a new emphasis—a new set of evaluations, an integrated procedure. It requires, of course, highly individual-

ized instruction, the approach to each individual depending upon the teachers' growth in understanding of each one. It also requires a socialized group of the finest grain. There is no such thing as cruel laughter at weakness in a neighbor. Indeed fear of weaknesses is dismissed almost at the outset. Each person demands and gets from every other person the kind of respect he gets from the teacher. So that, although the method is highly individualized in one sense, it is highly social in another. It places the individual accomplishment in the highest place. It requires, through group discussion and criticism, sharing in the pleasure and satisfactions of each individual accomplishment as well as in the difficulties and problems of each one.

Color as an Educational Implement

THE PROBLEM: COLOR SENSITIVITY

IN the many handbooks on "How to Teach Color" the importance of the very easily learned scientific facts is greatly stressed. Seldom is anything ever told of the way to develop or refine color sensitivity. In general education as well as in art schools this development is usually left to chance, to a silly set of rules about three kinds of harmonies, or to the vague influence of the teacher's taste on the pupil. It is true, of course, that there are definite scientific facts about color that can be easily learned, but knowing these does not in any way insure development of color sense.

However, development of a person's color sense is possible, given a natural interest and sensitivity. This interest can be well used and led out into the light through creative exercise and sound critical judgment. To say a person is born either with or without color sense and that one without it can do nothing to develop it is certainly in this day a fallacy.

There may be some afflicted with color blindness and it is possible that not much can be done for those with this physical handicap. Then, too, unused sense of color may deteriorate until it is all but destroyed.

It has been definitely proved that the usual school process of endlessly matching colors and making color charts according to the standard values and intensities gives no assurance of increased color judgment and taste. One can know all

the ways of changing a color—raising or lowering its value or intensity, cooling it and warming it, etc.—and yet not have the judgment to choose colors appropriately or to correct a note that is obviously out of key. More is required than the ability to match colors exactly and scientifically or to analyze them. Enough of the content of colors to make one able to reproduce them exactly is, of course, essential knowledge. But that knowledge alone does not solve the complex problem of color choice which involves judgment and feeling in half a dozen different directions.

It is a very subtle business, this development of the individual color sense. In general the study of it has been dodged to the extent that it is one of the weakest spots in all art education.

Given young people with normal physical equipment and the natural interest and joy they take in the use of paint, just what can be done in the way of education through color? There are two obvious approaches. One is the creative way, the way which allows students to use color for their own purposes but which also plans to have them face technical problems en route. The second is the way which forces them to go logically through a set of exercises devised to give knowledge first and the ability to apply it afterward. If this approach is taken, knowledge of facts becomes the criterion for judgment. Very often the overemphasis of facts results, and this robs human beings of their natural feeling and personal responsiveness to color. It robs them to such a degree that they produce only the stereotyped and banal correct combinations ever afterward.

One could say there is a third way of dealing with color sense. This is the so-called “free expression” method which leaves everything entirely to chance experience. Teacher direction in this kind of activity is practically omitted. An orgy of indulgence with no increased power of choice natu-

rally results. Color work then becomes merely a kind of emotional outlet or nervous release for a person.

Color itself has a provocative emotional effect on most people and cannot therefore be honestly dealt with as though it were merely a matter of scientific study. The very fact that it does have such an effect makes it impossible to depend upon the intuitive reaction for worthy results; that reaction is likely to be so involved in the neurotic association as to become actually unreliable. For example, if a person has a great passion for a certain red, he is likely not to be able to dissociate a desire to see it from a knowledge that in a particular place it is too overwhelming for appropriate use. His feeling will associate so much satisfaction with the color that he may not be able to pull himself into objective consideration of the complex nature of the whole problem.

To devise a method that will use individual feeling and sensitivity and at the same time bring increased knowledge and understanding of color and its use is the big task. If one starts with the youngest children and controls their use of color by giving them certain limitations at different times, they will teach themselves a great number of the precious facts which so often have been assumed to be the whole content of color theory. For example, a well-known teacher explains that she holds out a box of gay, colored chinks to a child and asks him to choose one he likes. Then she says to him: "What color does the one you have now seem to be asking for?" He places his first choice against each color remaining in the box until he finds the one "it wants." With only two colors he himself is bound to find out how they mix and what they do to each other naturally because he is not confused by a multiplicity of relationships and effects. This seems to be a valid and significant elementary approach. First, the child's choice is respected; second, he is asked to respect the color sufficiently to find the one "it

wants." Thus he actually uses his eye to find a relationship of colors.

Another teacher who has done quite remarkable work in color, also with young children, gives each child three primary colors at first: a pure red, a pure yellow, and a pure blue. A little later she gives each one a black and a white. She maintains that the children themselves soon find out how to mix all the colors and what white or black will do to them. Of course, to make sure they are becoming aware of certain scientific facts about color, this teacher stands by and calls attention to their "experiments." This controlled use of materials will not keep the natural choice and feeling for color from asserting itself; but it will in some measure prevent the chaotic outcomes of color splashing which result from using every hue in the spectrum at the very start.

In both cases the child is left free to use his color as he wishes, and his choices are respected. From the outset he is saved from utterly wild indulgences which ultimately wear off and leave nothing but torn paper. He is bound to produce something which has orderliness of color because of the very limitations set for him. As he continues with different sets of limitations he finds, with the teacher's guidance, that certain limitations lead to certain definite results. In other words, through handling color itself and without extended preliminary verbalization about it, he is becoming acquainted with the language of color, what it does and how it looks to him. He is not taking on a stupid tight set of rules which block individual sensitivity and reduce all choice to stereotyped recipes.

Now suppose a group of junior high school students is assembled for color work. Innocence and freshness of color choice are rarely found in students of this age. Such influences as the beloved Maxfield Parrish print, the poster of the day, the fashionable new "mulberry" or "periwinkle" have all had their devastating effects. Some have already learned

monochromatic, analogous, and complementary harmony! The first task is to free them of these fetters, to give their imaginations wings again. In many such groups of city children it is wise at first to encourage play almost to the degree of the orgy discredited in a previous paragraph. This helps to rid them of the fear of making mistakes or of using what they call "clashing" colors. It also helps to rid them of the bad habits of choice already established. Then, when they begin to dare to use pure clean color with freedom, such limitations as are used with very young children are set up. This is done because students often become so confused by the excitement of numerous relationships seen at one time that they are unable to think of what they are doing.

PRESENTATION OF VALID COLOR CONTENT

To avoid the sentimentality and mystery that usually go with any discussion of color it might be wise right here to summarize briefly the valid content—or that which *can be* taught to adolescents.

First, there are the obvious and the subtle differences in the qualities of individual colors which must be known through seeing, whether or not the language of color has already been acquired. These are the differences in hue, in value, in intensity, in warmth or coldness, and in projection power.

Second, there are the two major relationships: the contrasting opposite colors, and the sequential analogous colors—and, upon further analysis, the mixture of these relationships in almost every pair of colors (for example, where there are analogous sequential hues and opposite or contrasting values).

Third, there are the more subtle facts of juxtaposition of colors, such as the effect of—

1. one hue upon its neighboring hue
2. one value upon its neighboring value

3. one intensity upon its neighboring intensity
4. black or white or a neutral on the quality of its neighboring color
5. the quantity of one color used in relation to the quantity of its neighboring colors
6. the "temperature," or warm or cold quality, of one color on its neighboring color

Fourth, there is the concept of harmony—as that relationship of qualities so balanced in a given color combination that a unity between all the parts is achieved.

Fifth, there is the fact that appropriateness-to-use conditions the choosing of color qualities and combinations. There are, for example, the psychological use of color as in the poster or stage design, the decorative use as in relation to home or the costume, the expression use as in painting.

Sixth, there is the fact that color as a formal element in any given use comes under the esthetic law of all other elements of form, such as balance, rhythm, etc.

This content may seem simple enough to the one who is familiar with all the terms, but for an average high school boy of fourteen this language has very little meaning. He may need one hundred experiences in choosing color for specific purposes before he learns that he must stop, before choosing, to consider all the impinging circumstances. Then again one may know all this content intellectually and be able to demonstrate the meaning of hue, value, intensity, harmony, juxtaposition, and so on, and still not have developed keen individual sensitivity to color or the ability to apply this knowledge in his own choices.

How, then, can this content be presented for effective use in the release of fresh, courageous and imaginative choice?

First, it is necessary for the teacher to establish as the two most valuable and desirable qualities: originality of

choice and the courage to be inventive. Second, the teacher must show many rare and unusually fine color combinations until her students' eyes become acquainted with fine and subtle relationships. Third, the teacher must expose and discredit the obviously commonplace color schemes which are endlessly appearing in advertisements, in window displays, in interiors, everywhere. Finally, she must find out how to stimulate the willingness to make comparisons of color combinations in innumerable relationships and uses.

The challenging questions are: What kinds of exercises and drills in choosing colors can be used without killing off or deadening original sensitivity and choice? How can the necessary hundred experiences in choice be provided, and how can they be used so as to function as genuine education?

Suppose a teacher has twenty-five or thirty students of the 9th year high school, who, to begin with, are interested in the subject of color. With any such group the initial approach to color is of utmost importance. It sets the attitudes the students will work with for many ensuing hours and determines the span of interest. The approach, therefore, must be alive, it must make color an important personal issue to every person—a thrilling emotional outlet.

The ways to make a good approach are so numerous that any number of them will come to the mind of an alert teacher. For example, if it is spring, the new color some of the students are wearing may be used to evoke discussion and desire for experimentation with color. In winter sweaters and scarfs can be used as starting points—the students might exchange such garments to discover how colors vary in relation to people. Or the teacher can “set the stage” with twenty one-yard lengths of fabrics hung over a screen—shiny and dull, dark and light, figured and plain, smooth and rough in texture. This makes possible a great many jolly and dramatic episodes. These colors may be tried out on different students. They might choose what they would like

for their rooms. They might select colors suitable for advertising on a billboard. Acquaintance with color qualities and some very valuable generalization might come out of such experiences as these—if the teacher is equal to directing the activities effectively.

In general, it seems better for adolescents to start with the exciting activity of seeing colors immediately related to persons and to specific functions—before they handle paint and brushes and water at all. The many technical problems involved in merely managing a brush and paint interfere too much at first with concentration on *seeing* the color. The sensing is the important thing at this point. The comparing of two different relationships comes next in importance. At the start an adolescent should not have to do more than see and choose at once. This experience can be such a joyous outlet that it will run the enthusiasm of the group up to high pitch and give the wise teacher her finest opportunity for motivating a serious technical study.

A FEW CONCRETE SUGGESTIONS

There are now on the market several hundred different colors in various kinds of papers which are unusually inexpensive. These can be used as excellent material for color sensing. One fine starting experiment is to give every group of four or five students a complete set of all the colored papers, asking them to classify them. For a student to think of red as going near to orange and also near to violet in its hue quality, but still remaining a red, is an important early experience in color sensing. It is much more important to sense these innumerable slight variations than it is to be able to mix one standard orange-red and one standard violet-red at first. Through this immediate seeing and combining and judging without interference of brushes and paint an amazing amount of experience can be crowded into a very short time.

Here are a few suggestions for exercises that will make use of individual selection and yet bring knowledge for better choosing. Certainly any teacher will be able to think of similar types of exercises which can intrigue the interest of every young person.

1. Choose out of all your colors two which you would like to see in a school banner. Put them together in a pennant form, divided down the center.
2. (For girls) Choose two colors for a striped silk dress for your grandmother. Use one piece of paper for the whole dress shape and paste or pin the stripe on it.
3. (For boys) Choose two colors that you would like to have in a tie for yourself. Cut a piece the shape of the tie from one colored paper. Paste strips of the other color across it diagonally.
4. Choose two colors that you would like to use in your own room—one color for a chair covering and the other for curtains. Be sure to consider the wall color already there.
5. Choose two colors for the costume of a dashing black-eyed Spanish beauty who is the heroine in a modern melodrama.
6. Choose two chief colors for a stage-set to create an atmosphere appropriate for a mystery play.
7. Choose two different colors which you believe would be becoming to yourself.

The discussion that comes from deciding which are the better choices brings the group to the consideration of hue, value, intensity and quality of contrast—all in relation to use. It is decided that in choosing two colors for a pennant the contrasts should be strong, the hues strong or with carrying power, that is, preferably almost pure color of full intensity. It is decided that in grandmother's dress the pennant colors would be all wrong. All agree that the same question of suitability to purpose must be considered. For the dress it is agreed that the color relationship should be a fairly close

one in either hue or value, the intensity fairly low, and that the cooler colors in general are more suitable.

There is no doubt that a more definite sensitivity to color qualities and relationships can be developed by this alive kind of exercise, in which dozens of individual combinations are seen and made, than ever could be gained through having each child make all the standard scales of all these qualities of all the spectrum colors.

Now, of course, the teacher's response to each child's choice, as well as her own sensitivity to color at this point, is what does the important task of turning this exercise into valuable experience as education. There will be many color choices as banal as Christmas red and green, and there will be a few rare and fresh ones. The teacher must be keen enough to recognize as soon as possible the rare idiosyncrasies in the choices of different pupils and point them out to the group as signs of individuality. She must also show up those which are obviously commonplace—without damage to the feelings of the students who made them. At first many will make only the repetitional and hackneyed combinations. The teacher must stop frequently to bring to the attention of all some fine examples, of which she must have a storehouse in her files. She must be able to analyze these and explain why they are fine.

When all are really freely and fearlessly choosing, the teacher can gradually direct them into more and more abstract study and experimentation. By this process they can be made aware of finer and subtler relationships, including the very important one of proportion or balance. Greater limitations may be set up by the exercises, which will require finer judgment as time goes on, and which will confine sensing in only one or two directions. For example, after the free choice experiences (described in the previous exercises) have increased knowledge and freedom in using color, another set of exercises, such as the following, can be used for

testing this knowledge and for developing more subtle judgment.

1. Design two stripe-patterns: one in two strongly contrasting tones but in closely related hues; and one in two strongly contrasting hues but in closely related values. You yourself state possible uses for these.
2. Assemble three colors in good proportionate relationship: one large background color for a poster; one for stripes representing the color and amount of the lettering to be used; and one in a mass indicating the color and approximate size of the illustration used. The background should be the most neutral, the lettering the darkest, and the illustration color appropriate for both the background and the lettering.
3. Assemble three colors to be used in the proportion of wall and floor and furniture covering. The colors are to be in a natural hue sequence, cool in hue, medium and above medium in value and in the intensity appropriate to their use.
4. Mix in tempera paint a color which matches your own skin as exactly as possible. Find two cool colors which emphasize warm qualities of your skin and which make it look more red or orange than it is. Find two warm colors which have an entirely different effect upon your skin color. Decide which influence you prefer.
5. Choose five or six colors to be used on a light gray-green background—choose ones which would make a gay and lively colored chintz pattern. Indicate by the size of each piece of colored paper the relative amount of that color you would use in the pattern.

Now in each of these exercises complete freedom in choice of color is given. However, implications set up by the problem will require thinking and analyzing in relation to some of the important facts set down in this chapter as necessary knowledge. The important point is that the knowledge is come upon as necessary to satisfactory choos-

ing, not as the recipe by which choices must be made. At first a good deal of enjoyment comes from merely sensing color. Then comes an awareness of the great possibilities in variations of qualities of color which have never before been perceived. Gradually judgment and analysis enter, but not to the extent of destroying original fresh perception and choice.¹

Throughout this process a very broad tolerance and honest eye are required of the teacher. She must never impose her own color prejudices and choices as criteria. She must know good and fresh color choice even if it is quite remote from her own taste and preference, she must not only respect it, she must give it due approval.

In the above set of five exercises all the needed knowledge of color can be used and discussed if the teacher has the analytical power and executive ability to direct the exercises in such a way as to cover it. This is not to say, however, that going through such a set of exercises will necessarily give the students the ability to voice the generalizations as set down here. That is not necessary if they can "do the problem" well, that is, if they have the needed sensitivity and awareness. Usually when there is a great deal of verbalization the practice is not as good as when knowledge has been gained through seeing and experience. Also, these

¹ It seems wise for students of the high school level to come to such serious color study as outlined here *after* they have had a number of creative experiences in black and white composition, such as has been described in the previous chapter. Then there will be a background of experience and a good deal of freedom of expression in form already established. These will make it possible for them to concentrate on the color problem without too much interference from lack of freedom with drawing and form and composition. In other words, a few problems have already been solved and they do not have to face a host of new ones all at once. However, if there has been no free elementary expressionistic work in color, the creative experience in black and white composition may have to be delayed for some preliminary emotional use of color for its psychological value alone.

exercises are not set up as a final course in color. To solve one problem of this kind after another might be a very deadly practice. Actually to run them along with water-color painting and a free expressionistic use of color is a far better way of accomplishing the desired increase in sensitivity.

CREATIVE EXPRESSION IN COLOR

The joy accompanying free expression in color, as in painting with it, cannot be compared with any other phase of art experience. It alone will motivate endless hours of experimentation and willingness to go through the painful discipline of technical study. This happens as soon as it is understood that a little knowledge of color gives power or freedom to the expression. Therefore experiences in painting should be used concurrently or alternately with the exercises listed above. In them creative expression has been subordinated to the judgmental and analytical experience. In freer creative expression, however, the adolescent, blocked by the need of technical knowledge, must go through more and more analysis to arrive at increasingly satisfying achievements. The good teacher can use one to balance and stimulate the other; that is, creative expression can be made to stimulate the sturdy discipline necessary to color understanding and fine use. Color experimentation can be shown to give knowledge which increases freedom and power and joy of expression.

An ideal scheme would probably correlate the drills for sensing hue, value, intensity changes and relationships with a series of creative projects in painting. If the teacher is sensitive enough herself she can do this without injury to the individual quality of each student's color sense. Indeed she can be assured of each one's growth in perception power and analysis.

BALANCING CREATIVE EXPRESSION AND TECHNICAL STUDY

The following plan of problems is submitted as an example of this kind of correlation. It was actually used with a great degree of satisfaction in the second year of a senior high school. It made color study a thrilling emotional outlet and at the same time increased discipline in concentration and judgment. Of course, this plan is offered merely as a suggestion, not as a complete course of study.

Free creative experience is alternated with careful technical study. This process goes on until enough understanding is acquired and enough freedom with the medium is established to produce self-initiated study and experimentation. From then on the teacher's role becomes that of a super-sensitive critic of every student and her obligation is to stimulate each one to undertake increasingly difficult problems.

I. CREATIVE EXPERIENCE

Painting simple forms in tempera or with pastels; for example, painting a white bowl of red apples on a black table. (The wise teacher will demonstrate the snags of the medium and give a few special ways of controlling it in order to avoid some of the natural chaos of first experiences and the ensuing discouragement.)

Discussion of the finished products will bring evidence of different ways of changing a color. For example: "What makes John's apples look so round?" "What did he do with color?" "What makes Jane's bowl strong in form, etc.?" It is easily seen how this might quite naturally lead to the following technical study.

TECHNICAL STUDY SUPPLEMENTING CREATIVE EXPERIENCE

1. Given a package of one hundred colored papers, pick out all those which might be called red.
2. Select the purest red color.

3. Put the other reds in an order, graded from lightest to darkest.
4. Put them in an order, graded from warmest to coolest.
5. Put them in an order, graded from brightest to duller.
6. Compare the pure standard red with another red which is lighter, or darker, or cooler, or warmer, or duller. Try to discover what would have to be added to the pure standard to change it in such a way as to become exactly like one of the other reds.
7. Try it with paint.

II. CREATIVE EXPERIENCE

Select for painting three things having three differing colors—two simple objects in front of a colored fabric background. Place them as you would like them for painting. If the colors of the objects are not exactly satisfactory to you change them in your painting.

Discussion of the results can be made to lead to such questions as: "Which paintings are quiet in color, with each color seeming to take its right place?" "Which paintings are 'jumpy' or have 'loud spots' in them?" "How do you account for this?" "Do you know what makes two or more colors 'harmonious'?"

"Would you like to experiment with combinations of three colors to find out more about this question of harmony?"

TECHNICAL STUDY SUPPLEMENTING CREATIVE EXPERIENCE

Select three colored papers that you would use for the parts of a poster—one for background, one for lettering, and one for the illustration mass. Paste these on one large sheet of white or gray paper.

Discussion of results shows that some have chosen three not balancing; that is, one is far more prominent than the other two. Validity of this is discussed. Harmony as a general concept is arrived at. Relative amount of harmony in various stu-

dents' combinations is seen and discussed. Close analogous harmonies and harmonies arrived at through perfect balance of opposites are also discovered by directed observation and comparison.

A second selection, or some changes in the first, are then made in order to apply the new knowledge at once.

III. CREATIVE EXPERIENCE

Paint a landscape from imagination using a green foreground, a blue sky, a red barn, a green tree, and a blue hill.

During this process it naturally will develop that juxtaposition of color will present itself as a problem. It will be up to the teacher to watch the students at work so analytically that she finds evidences of their need to recognize the following:

- a. A red barn is too red for its neighboring green but quite harmonious with its background hill of gray-blue.
- b. A sky hole in a tree, although it is identical with surrounding sky, looks brighter because of the surrounding green of the tree.
- c. A part of a tree which silhouettes clearly against the value of the sky gets lost and looks lighter against the hill value.

Finally, when the paintings are hung on the wall, a fine summary of the experience can be made to lead the students to their need of further exploring this fascinating phenomenon, juxtaposition.

TECHNICAL STUDY SUPPLEMENTING CREATIVE EXPERIENCE

Cut rectangles of the same width out of light blue paper (sky) and two out of green paper (field). Have one sky wider than the green field. In the second case have the field wider than the sky. Next cut out of bright red paper two small squares to represent barns. In the first picture place the barn on the

horizon silhouetted against the sky. Let the background of the second barn be the green field. Find out what different effects the two colors have on the same barn.

Follow this by placing the same red on other backgrounds—white, black, neutral middle-gray, yellow, purple.

Draw conclusions as soon as you feel sure you have reached a valid generalization.

This may lead to suggestions for further experimentation with other colors to see what happens to a cool color in relation to all of its possible neighbors.

Such experiments as these can be continued until they have brought out the nature of each student's sensitivity to color.

At this point an alert teacher knows enough about each one of her students to recognize that certain ones will profit much by continued study in painting. She knows that some others would profit more by continuing a study in selection and arrangement of materials (as for interior decoration or costuming or for applied arts). And it is possible that still others would profit more by continuing from here with a study of functional design and model-making. She is ready now to differentiate the work for various groups of individuals. Of course no arbitrary decision should be made as a result of the teacher's conclusions. It would be better at this point to discuss the various art fields one might choose, with gentle advice with respect to each one's previously demonstrated capacity and interest.

GROWTH IN APPRECIATION THROUGH CREATIVE EXPERIENCE

If the students have had such experiences as have been outlined in the preceding chapters, they themselves will have an amazingly honest and accurate knowledge of their own powers and their own interests. In other words, if they have

been brought to this point by creative teachers who have respected the integrity of each person and yet who have insisted on comparison and analysis and judgment and self-criticism, most of them are oriented sufficiently to be wise in their choices for their own future growth.

Students, thus deciding, generally divide themselves into painters, designers, and craftsmen. Usually the more daring and creative ones, as well as those who may be inclined to be romantic and lazy, wish to continue painting or modeling. Many want to design decorative things. Still others would prefer to make practical things, that is, to execute rather than spend time in just detailed planning and designing.

For the group which is to continue with painting, the oil paint medium should be introduced very soon. A teacher is needed who has had a wide experience with painting. Some of the students will wish to set up a composition in reality, some will wish to compose in imagination and refer to reality only for needed information. Both should be equally respected. If they soon become enslaved either to accuracy of representation or to a sterile style too easily acquired, they must be helped and guided. They have to be stimulated to be kept working creatively; this demands imagination and sensitivity on the part of the teacher.

For the designers a greater variety of needs arises. Some of the group will be sure that interior decoration is their love and a very few will have a genuine flair for stage design or costume. Here the teacher must be very skillful in her direction. All must be led to choose problems which they have the capacity to solve. They must be given plenty of exercise in color choice and yet must be required to see the vast amount of further study just ahead. For example: a problem in completely designing a living room in the modern manner would require a good deal of color experimentation and also research into all the new materials being used. Knowledge of textiles, of furniture, of lighting, and the like,

must be sought. The problem of function must be considered. Ability to make a ground plan and elevation would have to be quickly acquired. The teacher has the task to give enough direction so that the students will avoid superficiality and imitation of the current exhibits. The planning and layout must be a genuine educational experience. In other words, constant organization and help from the teacher is necessary to make this work sincere and valuable study.

For those who wish chiefly to work with their hands, several fine craft or industrial arts problems suggest themselves. These might be problems which require the least amount of general thinking in advance of the work, but they also should present the necessity for fine judgment and taste in execution. For example, these students might take a commission from the interior decorators in the class. Suppose a screen in color is needed which has a more or less prescribed design. The craftsmen could submit sketches, and get to work. Or they might, knowing all the requirements of the room, design and execute a lamp. The base might be made in the pottery shop. Then, after a study of the new materials and methods of making and decorating lamp shades, they might make one. Or perhaps they might like to make a wooden frame and a cardboard mat in exactly the right size and color for one of their own paintings.

After such a procedure as has been described here and in Chapters VI and VII, it should be quite easy for the teacher and the student to recognize what role the field of the arts is to take in the life of each one—that is, as a hobby, a delight, or a serious professional activity. Those who have not proved that they have the capacity for a long-sustained span of interest and work, will probably know that they lack enough “drive” in this direction to justify further specialization in it at this time. If they have other competing enthusiasms they will use art study in the future as a treasured

hobby. If they love puttering about with materials, art may take the important place of a definite release and emotional satisfaction for many years to come.

And with this much preparation in awakened judgment in relation to esthetic materials many delightful fields lie ahead for individual exploration or further study, such as theater arts, industrial design, crafts and interior decoration. Also a great many students will have started genuine desire for more knowledge of materials and processes or for greater contact with the rich art heritage of past civilizations. This may give to many boys and girls motivation for future hours of happy and profitable self-initiated activity.

For those who wish to go on with art study there is the possibility of remarkably fine education through the applied fields, especially if these follow the foundational experiences described in the previous chapters. If the applied arts are used at the high school level before any foundational work is done for establishing awareness of elementary esthetic elements, students frequently become overly involved in the mechanical and executive side of the work and so imitative that the genuinely esthetic value gets lost and never does develop.

Nevertheless any teacher who will sufficiently pre-analyze the conditions of her situation and the readiness of students, and who will control wisely the direction of students' activity, can use practically any field of the arts at any level as good educational material. Where the field requires very much technical manual activity and less exercise in judgment, naturally the growth will be greater in manipulative skill and less in esthetic judgment or appreciation of art values. Any teacher, who for the sake of the outcome of a good puppet show arranges to have students spend half a term cutting balsa wood and making and dressing a puppet, would certainly have to report far less development in

esthetic judgment than in manipulative control and relaxation.

In the work outlined and discussed in the following two chapters the students had the foundational work suggested in this and the two preceding chapters at the junior high school level. They were eager to go on with art work and chose from the applied arts fields. In the chapter on the Decorative Arts two approaches will be contrasted, one suitable for a beginning group at the junior high school level and one for those who have had the foundational work already suggested and are eager for more advanced work in design.

Applied Arts as Educational Materials: *Theater Arts*

So far, this book has dealt primarily with the place of the so-called fine arts in the secondary school—painting, sculpture, and the other more purely expressionistic art forms. However, the appeal of the applied arts is a constant reminder of the fact that they too have genuine educational value. There are the theater arts—the design and construction of stage sets, the making of costumes, puppetry, as well as the play production. There is the very broad field of decorative arts, which for completeness in this volume we shall assume include fashion art, and interior decoration art, such as the design of furniture and fabrics, architectural planning and practice in room arrangements, and city planning and landscaping. There are the graphic arts—including such commercial forms as the poster, advertising, and page lay-out. The crafts are also included in the applied arts—work in pottery, paper, metal, and wood. Then there is industrial design, using an even greater variety of materials and relating fabrication to the machine or mass-production requirement.

There is great division of opinion as to whether foundation courses in the arts should embrace these fields. In certain progressive schools—where subject-matter lines and rigid routines have been broken down—they are being used very successfully. But on the whole, general education at the secondary school level has given them minor consideration;

when they have been used at all they have usually been touched only through other standardized art courses, such as are called Commercial Art, Costume Design, Interior Decoration. Most often they have been left entirely to out-of-school influences—the “movies,” the department store, commercial advertising, and the like.

Of course it cannot be said that one art field or one art course offers more educational opportunity than another; nor can it be said that one is better suited for the high school level than another. No subject matter in itself is good or poor educational material. A great variety of determining factors must be taken into account. For example, content grows out of and is built to fit specific situations and facilities. The very nature of the student population, their experience and interests, must be considered. The teacher's grasp and use of available material may determine the advisability of including a certain art field. The quality of human relations engendered by the proposed activities is important. There is no doubt that many such factors may determine the educational value of a selected art course or art field. Any specific one can be used to good advantage or poor advantage.

Take the theater arts, for example. These can be used as extremely effective materials for education, and they can also become futile time-wasters. One teacher working with a small group of delinquent and poorly endowed boys made puppetry serve as the finest kind of education these boys could get. But this teacher was a genuine humanitarian whose mind and heart were given over fully to his students. Another teacher in charge of a group of highly gifted, intelligent boys and girls utterly failed in her use of puppetry. The students were ready for and needed the kind of stimulating and creative experience that puppetry might have given them, but instead the time spent on it became completely play periods, entirely demoralizing. The teacher was interested in two things only—saving herself on the job and get-

ting products which she could show to officials, products to enhance her own position. But she failed miserably in her obligation toward her students.

Similar examples can be given concerning work in all the other art fields. Some of these fields have been overworked, and very frequently because seemingly impressive products and results have fooled onlookers and officials unequipped to evaluate their worth. Some which produce less spectacular results, but which involve genuine foundational art activities and require fine co-ordination of sensitivity, judgment and feeling, have been neglected.

One way, one approach, one content, is not necessarily more modern, more appealing, more worthy than another. Maximum educational value in any direction depends upon the intelligence, interests and nature of the students and upon the attitudes, interests and equipment of the teacher. Sometimes the natural interest of students is more easily caught through the play, the making of wooden or metal things, through costume design, through the camera, through home decoration. Any one of these may be used effectively as an approach to genuine educational procedures. And most often the very best approach material is that which catches the imagination and starts a stream of action.

To be worthy of a place in the area of education any field must challenge all of the students' powers to capacity and must produce evident growth. This is especially true of the adolescent period, when young people need exciting, realistic experience. But the approach must not end in a kind of fireworks, flashes that last for a few minutes, and are followed by hours of dull, mechanical, manual "busy work." If it does, it is lost and no avenues of valuable educational activity have been lighted up. At the high school level the normal student is virile, alert, and mentally active; and mere play or busy-ness is not enough. Moreover, art activity carried on, as so often happens, in ways appropriate for a pre-adolescent

level, or given in college-lecture techniques, is likewise unsatisfactory, and brings about the destruction of student interest. But an expert teacher, one who is an artist herself, one who understands the adolescent, one who is working toward the enrichment of her students, can do wonders in any of the art fields—the applied arts as well as the fine arts. In this chapter we shall try to see what educational opportunities there are in the theater arts. Some of the most forward-looking educational leaders today believe that they are among the most effective materials for development of individuality and of social consciousness.

THE THEATER ARTS FOR ALL-ROUND EDUCATION

The theater arts give opportunity for every kind of activity, for use of all kinds of individual powers. What is more, they require social intercourse, with the individual ego continually serving the group purpose.

Both boys and girls love to act, to have a show. It releases pent-up desires and gives tremendous returns in the ignition of self-activity—prolonged hours of genuine study, museum research, hours of reading, of effort for co-ordination, drill for skills. All of this, of course, must be carefully watched; a skillful teacher is required. The educational values of the experience must never be sacrificed for production value. Plays must never be given with the chief concern for fund-raising, for “showing off” to parents and school officials. When the growth of individuals is sacrificed for exhibitionism and for ulterior effects, and when the growth in group or social consciousness is sacrificed for pseudo-professional standards of audience expectancy, the work is bound to be without educational value.

But when there is interplay of give and take, when there is co-operative behavior and integration of activities for the sake of *the play*, and when the teacher is interested first and above all in individual and genuine social growth, the theater

arts have tremendous educational value. The discussion of character types, the actual casting of parts, the appropriate costuming for character and for stage picture unity, the designing of background and properties, the overcoming of the necessary mechanical difficulties—discussion of all of these problems, even before the work of actual production has begun, offers splendid opportunity for esthetic and social education. In the first discussions several major considerations can be brought to light, and several agreements formulated. The following may indicate their nature.

1. The play's own spirit, its character, must be kept. The play—like any large composition—will retain its art value and its unity only if its own nature is kept intact.
2. The principal characters in the play must be chosen carefully, because they have the most to do. The students who will eventually get these leading parts have a great responsibility to the whole cast, and those who wish to try out for these parts must be willing to assume the responsibilities, to make personal sacrifices for the sake of the play.
3. The choice of student must be controlled by the type of character he is to portray; he must fit the part. So the characters are listed and analyzed before casting proceeds. Everyone may take part in the preliminary discussion. Generally it is decided that having two casts is advisable. Then suggestions come from the students themselves concerning the members of the group who seem best suited for the different roles. Try-outs are planned. Juries, composed of students and the teacher, are chosen to make final decisions.
4. It is agreed that, if possible, everyone will have an acting part as well as take on some other active responsibilities in the production of the play. Everyone will contribute as well as help to execute ideas for scenery, costumes, properties, and the like. The possibility of actual production will be left to the group to judge as to its readiness and its willingness to give endless time and effort as time proceeds.

It becomes obvious that social relationships of a variety of kinds and qualities are produced through this type of activity, and that actual success is dependent upon co-operative behavior and a group consciousness integrated about the play. A teacher with genuine esthetic sense can develop these social values through concentration on the quality of production as the great integrating factor in the whole situation. There must be a building of desire for good taste, respect for the author's intention, the resolve to work toward sincerity of feeling rather than theatricalness, personality exploitation, competitive stardom or any other of the usual "movie" emphases.

REHEARSAL

As rehearsals move along, group discussion and adoption of group standards of conduct continue. Many problems requiring settlement have to be faced and solved. For example, the following ones will inevitably have to be dealt with:

1. Promptness in starting rehearsal: every member must be on time for every rehearsal.
2. Responsibility for the maintenance of quiet in the rehearsal room.
3. Responsibility for setting stage properties.
4. Responsibility on the part of each character to act with the other members *for the audience!*
5. Responsibility on the part of each actor for sincere presentation; each one must study the character he is portraying, must become absorbed with the task of projecting the qualities he is assuming.
6. Responsibility to keep the little personal ego in control at all times, to remain objective in relation to the character as well as to other members of the cast and the director.

These are some of the problems that the whole group meets in its daily work on the play. And it is not long before it is discovered that these must be faced and solved before

there can be smooth-running development of the play and eventual successful production. When on rehearsal day the cast waits and waits and finally disperses—because John forgot it was rehearsal day and went to a baseball game instead—the students see to it that he meets the consequences from the group reaction. Or when one little exhibitionist gets hysterical because of the critical direction she gets which cuts down her ego expanse, she soon learns the wisdom of facing the situation and of co-operating with the group.

Thus as group procedure is held up or limited because of hampering problems the students themselves seek to find working principles and mutually accepted responsibilities. It is in this that the teacher must be alert. She must see that generalizations are effected through the group experience of all involved. Each contingency must be met in this way. This means a realistic development of social awareness. It is obvious that fine social and co-operative experience would be lost should the director alone advance preliminary rules and regulations.

SCENERY AND COSTUME

Preferably scenery and costume should be handled by the art specialist and those students interested particularly in the art phase of the work, but it is important for them to work in harmony with the play director. As often happens, however, compromises between the production and the art departments cannot be made. In such instances, either the production department must assume all responsibility and the art department give over its educational aims to a large degree and “take orders”; or the production department must relinquish all responsibility for costume and scenery and give it over completely to the art department. The best results, of course, will come only if fine unity and mutual appreciation exist between the two.

The ideal way to start work in scenery is to have students design model stage sets and have each set tried out on a

model stage with lights. If such a model is not available several excellent handbooks can be obtained which give sufficiently accurate information for building one. In fact, the construction of a small model can be an excellent opportunity for the encouragement of other adventures in design study. Most boys with some knowledge of electricity and with ability to handle a saw and hammer—especially those who have displayed special interest in the Industrial Arts—find great delight and profit in model-stage building. Cardboard, wood, color, brushes, wire, bits of cloth, and the like, are made available, and the requirements set by the play and the limitations of school stage space are discussed and fully understood before work begins.

Although each student must work alone on his design it must be understood beforehand that the finest model will be used, or that the eventual stage set will be patterned on the finest parts of several models. Of course, it is emphasized that interest and help must come from all members of the group for the best results!

Once the final decision on design is arrived at, each member is urged, indeed is made to feel his responsibility, to contribute his share in the actual construction of the scenery and properties. Here inventiveness will be at a premium, and it will be discovered that the most acceptable and appreciated ideas are those which make for the most effectiveness, efficiency and practicality. In this phase of the work the teacher or director must see to it that no willing worker is overtaxed and that no weaker member is left idle.

Some of the problems always met and which can be worked out only through genuine co-operativeness on the part of all are:

1. The location of a place large enough in which to work on actual scenery without interference with auditorium or other activity.

2. The cost of materials—the necessity for keeping the cost down to a minimum.
3. Sufficient time and adequate space for students to work for hours without leader supervision.
4. Provision of platform space for the changing of scenery and properties.
5. The control of the auditorium's stage facilities for actual play rehearsals as well as rehearsals with lights, for a sufficient length of time. (In most schools the auditorium is used continuously by different school groups.)

Inevitably the best results will obtain if the various groups of the administration, faculty, and janitorial staff show co-operative behavior.

Similar procedure is followed in the designing of costumes. Those students most interested in phases of decoration and color usually take the initiative to launch the costume problem. The more ambitious ones even work out small mannikins costumed in actual materials. Always, of course, color in relation to the play's characters and to background and general stage picture is discussed, and each student is urged to work toward a sense of unity in all the parts. If the play has an historical setting, the teacher or director should be ready to enrich visual content through photographs, reproductions of paintings, and museum trips.

Again it is a well-chosen student committee that determines which costumes shall be accepted for final production. And a good plan is to have each actor given the responsibility for having the details of his costume carried out accurately. Arrangements for expert fitting and cutting should be made, where necessary. This technique of cutting material to suit a design with accuracy of line and style requires a kind of experience few teachers or students have been able to acquire.

Fine appreciation of esthetic values can be developed during these scenery- and costume-designing periods. For ex-

ample, in regard to the stage set the following values will naturally come up as controlling factors:

1. Exits and properties must be planned to fit their function, the author's direction, and the play's needs.
2. The setting is merely a background for the actors and must not be obtrusive in any way; rather it must help to frame the picture. No matter how attractive a fabric or property, a color or design, is, if it calls undue attention from the actors it should not be employed. Contrasts in tones of light and dark draw attention easily and therefore must be used with care.
3. Color—actual paint on the flats or made through lighting—will control the mood of the play. The varying moods produced by different colors is an important problem.
4. The stage is a composition with foreground, middle distance, and background; it must be looked at as a unified picture, with all of its parts in harmony.

The effective teacher will see to it that such generalizations as these are fixed in the minds of the students—not handed down in advance by her as working principles or treated casually in specific instances but driven home through the students' own experience. Only in that way will the students understand their universal value.

The designers working on costumes will have to face and solve other problems, answering such questions as:

1. What inexpensive materials are most effective under the stage lighting facilities? In what colors can these materials be bought? (Quantities of samples should be obtained even before sketching begins.)
2. What significance has color in relation to the play's characters?
3. What colors can be put together most effectively for the stage picture? (Characters are related to each other and to the background as well.)
4. What does tone-contrast do in relation to relative emphasis of character?

5. What does decorative detail in a costume do to its relative place in the picture?
6. What does placing of characters on the stage in relation to the set and to each other do to their prominence in the picture?
7. Can one design appropriate costumes without complete knowledge of the play, the character types, the action, the setting?

In this work, too, individual fancy and taste is of high value, but only as it contributes to the function of the play as a whole. Also, unless the designs are finely and promptly executed and made workable they have no function in relation to the group project.

It frequently happens that plays are chosen which mean hours and hours of labor, craftsmanship and execution, but almost no honest creative student activity. Moreover, as in the case of a play based on some historical period, limitations of costume may permit little or no opportunity for individual fancy; thus the job may become one of little experience in esthetic adventure, and instead one entirely of accurate representation and craftsmanship. The art departments are often slaveys carrying out conventional settings in the "correct style" and costumes "of the period." With the modern expressionistic theater movement so much in evidence, there is little excuse for this relatively profitless time-filling activity. Unless the art leader has the imagination and courage to break with the traditional representation point of view, the student group can rise no higher in creativity and invention than is encouraged under the guiding concepts maintained by its leadership. Probably no experience an art teacher can have will stretch her imagination, extend her executive power, use her courage and tax her patience and objectivity to the extent that the play project will. Correspondingly, there is no experience which will add as much to her stature as a leader, an indispensable social agent, an

artist-teacher, if she is strong enough to live through it all constructively.

As has been said, unless the leader has highly developed social awareness and is primarily the artist-teacher, the progress of the performance toward accuracy and completeness will become too absorbing an interest. Because it is easy for her to keep the students busy at the technical phase of the production, frequently not enough time is allowed for the discussion and co-ordination necessary to get the maximum educational value for the whole group. It is far easier for her to pass a judgment as authority, to settle issues herself rather than require the students to work through their own reactions and discover the principle involved as basis for their own judgment. It is far easier for her to follow a conventional, literal interpretation of a play, its setting and costuming than it is to wade through adolescent self-consciousness for individual meanings, provocative settings and gay imaginative costuming—with the result that a technically acceptable product, not an excitingly original, honestly adolescent creation, is obtained. The commonplace play may please the audience, the administration and many of the students just as much as the creative one, but the latter has far better chance of being good education.

SUMMARY

Here it may not be amiss to point out that although the human incidents during the course of the work cannot be enumerated and tagged as step one, two, or three, toward social consciousness, it is not difficult to observe obvious development in this kind of awareness through theater projects. This awareness, which requires the continuous relationship of the individual ego to the group scene and purpose and which yields such returns of satisfaction as this “belonging” gives, is genuine social experience, not the brand of theoretical and vicarious experience youth gets in talking

about "society." It is often true that those students who are apparently most articulate on economic and political problems, most familiar with documented information concerning world affairs, most vociferous in points of theory, are the ones with least social consciousness or conscience. The large concept of society is entirely unreal until one has actively participated in group life through personal relationships.

Since many families today contribute so poorly to the individual's sense of social group, the school has the obligation to establish situations in which genuine human relationship is the daily requirement of procedure. But unfortunately there is still too much patternized social behavior in the school, with students giving the teacher what they think she wants; and too few genuine social situations in which students react honestly to each other, to the teacher, and to the problem in hand.

In the ideal theater projects "facts" are less important than interpretation, feeling, mood; the actor's real self is seemingly covered up; the outside adult requirement of "standard" is removed; "the lid is off," so to speak; and an increased genuineness of behavior is possible.

Applied Arts as Educational Materials: Crafts and Industrial Arts

FOR the sake of clarification, the term "crafts" will be used to cover work with all hand-constructed and fashioned objects in the fields of ceramics, metalry, woodwork, the new plastics, paper, leather, weaving and hand-blocked textiles; the term "industrial arts" will be used to cover work with photography as well as with three-dimensional objects, designed, constructed and fashioned in all of the above materials, with the aid of machines.

Today the appeal to adolescents of these branches of the arts is increasing very rapidly. Hundreds of young boys and girls who find it difficult to be drawn into the more purely expressionistic forms of art respond enthusiastically at the prospect of making practical, real things. One able teacher says she has found students discussing with excitement the abstract design qualities of their own camera shots, though she had been unable to get them to show the least interest in design in any other medium. Boys who make airplane models in innumerable varieties, whittling endlessly with a penknife, can be seriously intrigued by problems in industrial arts and through them have their eyes opened for the first time to a realization of esthetic quality. But the mere making of things will not necessarily induce interest in design; wise direction and encouragement are needed.

For those students who are convinced by their environment and tradition that they wish to do only the practical

kind of thing, the best possible introduction to art seems to be to let them feel the challenge of materials under their fingers. The Bauhaus approach with exercises for tactile experience in sensing of form and texture may be a bit too abstract and self-conscious for the average fourteen-year-old, but certainly the philosophy behind the procedure is far more to the point in modern education than the approach of the old craftsmen who insist on perfection of technical quality and on the "no-mechanical-device-must-be-stooped-to" attitude.

Organized craft courses usually put students through one problem after another, with all students using the same kind of material and all working toward a specific skill in a single craft. And although these courses may have a definite place in the vocational high school, certainly they seem to have less to offer as modern general education than does a series of projects which allow use of many materials, machines, and even some machine-made parts. What needs emphasis here is that the old craft course—say, in pottery or in metal—arbitrarily organized in relation to the development of skill and technique, is in itself not good as education; it leaves out of consideration the individual idiosyncrasies, tastes, and enthusiasms of the student. It is built on the idea that one should learn this first and then that, to be able to do this and that later—in order still later to be able to make a fine vase or a fine piece of jewelry. Actually an individual may get more education and joy out of, say, making five yards of hand-blocked textile than from completing a fine vase or a fine piece of jewelry. There are innumerable simple techniques which require only average skill and yet furnish fine opportunity for good art education; and by contacting a number of them slightly, the individual can easily find out for himself the activity likely to be most educationally beneficial to him and most delightful as a joyous outlet.

What for convenience we shall call the "industrial-design approach" is quite different from the old craft approach. The best new school shop is equipped for the learning of such techniques as paper construction; pottery-making; metal soldering, raising, piercing, riveting and polishing; wood carving and simple wood construction and finishing; linoleum or wood-block cutting and printing; leather work; elementary book-binding. The very thought of trying to develop so many different techniques generally stalls the "dyed-in-wool" craft teacher completely—she is "sure it can't be done, and, if tried, will never lead to anything." She wants craft work to lead to fine craftsmanship, and believes the most worthy end is a good bowl, a perfect metal tray. The aim of the new craft teacher is much more than that; she is working primarily for a happily growing adolescent!

The work in the new shop begins by giving each student a variety of simple experiences with a number of different materials and tools. No long-time project, requiring a large quantity of one kind of material and considerable skill, is ever launched at the outset—even if it may be Mary's heart's desire to make a blue tea set, or John's to make a canoe. The fact is that Mary has no idea of the problems involved in making even a single saucer, and John may have neither the experience nor the potential equipment to carry through his job. But if John and Mary first explore both themselves and materials sufficiently they very likely will find wiser choices of activity, more profitable for each. Let the students have clay in their hands and fashion forms with it; give them wood and nails and hammer and let them try to construct simple objects; let them bend metal into forms and solder it; show them exhibits and pictures of fine things and let them watch others working in a given medium. It will soon be discovered that some who are able and inventive with a piece of metal are clumsy and fumbling with clay. And it will be found that fine co-ordination of judgment and

feeling and skill will be obtained with those materials which intrigue the imagination and with those projects which hold for the student just enough but not too great a challenge for real accomplishment.

A list can be drawn of possible essential manual processes with which every student should have experience:

1. Fashioning a vase of original design from clay.
2. Piercing metal to carry out an original design of a monogram.
3. Soldering a pin on the metal monogram.
4. Raising a piece of metal into a form.
5. Binding a book (using any very simple method) or making a portfolio.
6. Making a box of wood or a frame for a picture.
7. Using a lettering pen for good label-making purposes.
8. Cutting a linoleum block and printing it on paper or textile.

It is not the intention here to suggest that these manual experiences be organized into the usual kind of craft course. The teacher is not to present first a problem in clay for everyone to do, then one in metal, and so on. This precludes zest which comes from personal choice and from having the heart's desire expressed. There is a vast difference between slaving over a tedious job that is prompted by a devotion and doing another job because it is the one prescribed and supposedly makes for good discipline! It is obvious that no discipline imposed from without gives returns comparable in value to that which is self-imposed.

A gifted, inventive and alert teacher with appealing provocative models to show—especially if they are things in the mode of the moment and close to the adolescent desire—will find that on the very first visit to the shop every student will get the urge to make something he really wants. The teacher may also increase interest by suggesting that the work may lead to profitable hobbies or will likely have a real

practical value—making things to wear, to use at school and at home, to give to friends, and the like.

Of course a few students will already have had experience with some of these materials. For all, however, the educational value of this kind of activity warrants that time be set aside for it in an open shop. Also, it may happen that every child will not have time to go through every one of the processes himself; in that case, he should experience sufficient contact with others going through them that his own understanding is enriched. In any event, the open shop can be the delight of many students and can start genuine interest in creative work.

Below is another list of general type problems which have been found appealing and which require only simple processes; they can be carried on with a small amount of equipment at the same time and in the same shop.

1. A personal monogram in metal to be made for application on a sport coat pin, a belt, a hat, a hand-bag, a leather case, a ring, etc.
2. A school monogram in two metals—for a sport shirt, a school-book bag, etc.
3. A wooden box for pens and pencils, for drafting tools, for sewing materials, etc.
4. An ash-tray or candy bowl for the home (made of wood and metal, two metals, or a combination of metal and plastics).
5. A whole bound book—lettered and illustrated, with format, cover and title page designed. Innumerable appealing possibilities are within this problem—a memory-book, an original story, a baby-book, a collection of favorite poems, a collector's scrap-book (stamps, theater programs, clippings, etc.).
6. Paper, cardboard, and paste-constructed objects—portfolios, telephone book, scrap-basket, desk-blotter pad, etc.
7. A flower vase, fruit bowl, or candlesticks—in ceramic.

8. A puppet for a simple performance (an original dramatic piece, if possible).
9. A doll, made and costumed for some historical period.
10. A block print—preferably for actual personal use—a Christmas card, a book plate, curtains for one's own room, etc.
11. A model stage, including a sample stage set and properties.
12. A three-wall room display model—walls, floor, curtains and wood trim as well as furniture, improvised and assembled from scraps.

To be able to handle many individuals working at different processes, to be responsible for their activity having genuine education value, and to keep inventive and resourceful herself is obviously an all-absorbing task for the teacher. The size of the problem of the shop teacher in supervising such a variety of problems is not to be minimized, and her task should be lightened by providing her with an assistant caretaker of tools and a dispenser of materials.

It must be admitted that it is difficult to find normal school or college graduates equal to such requirements as are outlined here. Usually prospective art teachers are given too few of these techniques, even where they are urged to be inventive. Rarely do normal school programs show evidence of enough educational vision or adaptability to encourage the point of view necessary to make what is called here "the industrial arts approach." Most college students working for B.A. degrees have no time at all to do original work. They are kept too busy reading about medieval craftsmanship, for example, to have time to get any experience in craftsmanship. Psychologically they may be ready for the more creative educational viewpoint, but personal readiness is lacking for practical work. On the other hand, very often those who are excellent at the practical side are unable to see the wisdom of trying to teach more than one process at one time. Obviously new art education in the high school

will be impossible without new art educators prepared by normal schools or colleges with new educational vision.

With teachers using the newer industrial design approach, what can be expected in the way of development of student attitudes and skills from such experiences as have been suggested? Listed below are some possible outcomes. Are not many of them lacking in the average American? Are they not often needed in everyday life?

1. Respect for the manual task—even the sense of pleasure that manual accomplishment can bring.
2. Awareness of and feeling for the different properties of different materials.
3. Feeling for the relationship between material and process—limitations of materials, appropriateness of design for process and material.
4. Awareness of some definite design qualities—form, fitness to material, texture, contrast, structure in relation to outer appearance, and the like.
5. Awareness of the necessity for plans, for pre-thinking through to the end.
6. Growing sense of the price of patience and self-control for any worthy accomplishment.
7. Increased curiosity about processes and construction and added interest in techniques.
8. Knowledge through experience of the satisfying joy that comes of conceiving and making something that is all one's own.
9. Appreciation of good craftsmanship in any form.
10. Increased self-knowledge concerning one's dexterity, inventiveness, feeling for materials, practical judgment, coordination, and the like.

Of course it must be remembered that not all students will grow in the above ways. But the greatest development will come if the teacher does not get overly involved in the interest in things or processes, forgetting that primarily it is human beings that she is working with and for. If the

teacher does, she may turn out some fine exhibition pieces, but the immeasurable values mentioned above will be found to be less conspicuous.

Now suppose a group of boys and girls have had this elementary manual experience. They know that this field holds much for them and they can and wish to give time to it, if it will continue to give them the same kind of satisfaction. Are they now to be steered into courses in specific techniques like ceramics, modeling, woodcraft, or metalry? Are they to be carried through a set of advanced problems in one material?

The answer to this lies again in the nature of need. The need, in general, is "more self-discovery"—broader understanding for future choice-making, more all-round awareness of the world of things and what they can mean to the person. An integrated program would seem to be able to do much more in this direction than a stereotyped procedure in one craft material. And its aims would be threefold: first, the development of increased self-understanding and skill; second, the extension of practical knowledge of materials and processes; and, third, the further building of esthetic appreciation of the qualities of things.

INDUSTRIAL ARTS SHOP—FIRST SEMESTER

The field of Industrial Arts in the school is new; it is also broad and offers many avenues of direction. Obviously there are several different phases of the work which will appeal to different students in different degrees. For example, there is the design phase, the craftsmanship phase, the practical functional phase, the phase involving the relationships of design to possible market. The wise teacher will again be one who can make the work give the maximum of all-round growth to each individual. Each student should be brought to see and know all the phases of any problem he chooses—from the design and its careful preliminary plan-

drawing through to the material construction of the object and its presentation to a possible public by photography, by photo montage, or by commercial rendering. This orientation will give the adolescent a great sense of reality and relatedness to life that is extremely satisfying.

Now for a discussion of the kinds of problems that might reasonably be expected to be accomplished by second or third year high school students who have chosen the subject because they wanted it. Although there should be no arbitrary limitation of problems to the degree of losing student zest, the more successful approach is made when agreement is reached by the whole group that at the outset of the work the choice of problems undertaken should be reduced to two or three, but that individual variation will be given full play within these. It should be understood, however, that for later projects a far greater variety of choices will be possible.

At the first meeting of the class, it is generally wise to have a great variety of models and a good exhibit of pictures of finely designed small objects. The students talk about these and are encouraged to discuss their experiences in previous shop work. The aim of the teacher is to loosen their imaginations from tight and perhaps erroneous preconceptions, to stimulate thinking of the possibilities of using such new materials as cork, the new plastics, and chromium plate—in short, to get desire running high!

The second meeting might start with confessions of “what I think I would like to do.” The desires will likely run all the way from repetitions of trivial past craft experiences to the building of those reputed “stately mansions.” Here the teacher should direct thought and discussion around the problem of possible achievement of these desires in terms of the practical requirements that the students will have to meet.

It is wise to let this discussion go on only for a short time, and turn to other activity—perhaps further study of exhibit

material, or a trip to a current shop exhibit. Opportunities will arise for the teacher to demonstrate that before starting to make designs for three-dimensional objects it is helpful if one is able to make working-drawings of top, side and front views and a perspective sketch. After interest is aroused in learning enough of plan-drawing to be able to get an idea clearly expressed on paper, a few hours can very profitably be spent on the elementary phases of this kind of representation. The plan-drawing of even as simple a type-form as a chalk-box will demand all the essentials likely to be needed for first problems. During this work the teacher will be able to have individual conferences with students, discovering the little personal interests they have. Thus the teacher comes to know something of each of the students, what they think they want, what they are equal to, and even best ways to start them off on first projects.

Usually the students' preferences can be classified into two or three of the following or similar types of functional objects:

1. Personal accessories: variety of materials.
2. Desk accessories: wood and metal.
3. Living-room accessories: wood and metal.
4. Dressing table accessories: wood and ceramics.
5. Drafting table accessories: wood and metal.
6. Dining table accessories: ceramics and metal.

One teacher, who had formerly been a practicing architect, by merely suggesting to a class of boys that everyone had the common need of a container for drafting tools, was able to get an immediate and unanimous response to the idea of starting off with meeting that need as the first project. Another teacher was able to get common agreement in a mixed group on the idea that making a pair of salt and pepper shakers was a very intriguing problem for beginners.

In the first semester an average student can cover as many as four distinct phases of two or even three projects; in the

second semester, either one or two more elaborate and time-consuming problems, or three or four simple, more easily executed ones, can be undertaken. Of course, the amount and quality of work finished are always determined by the individual capacities and tastes of students.

Below is a plan that was actually carried out in a city high school. And largely because the enthusiasm of the students was maintained at an extraordinarily high level, the results obtained showed rich variety of interpretation.

PROJECT I: A DRAFTING TOOL CASE

First Phase: Designing and Making a Case for a Specific Function

This offers excellent opportunity for students to conceive design directly in relation to function and the control of material, and to integrate the designing and constructing process.

Specifications that must be met by the design:

1. Tool holes carved out of wood must fit and hold the tools perfectly.
2. Case must be flat to fit conveniently in a boy's pocket.
3. Case must function to protect tools perfectly.
4. Case must be recognizable at once by its owner; therefore individuality of design, treatment of surface, applied metal monogram or other decorative detail is needed—distinction of design has definite value.

Educational Purpose

1. To understand the relation of design to functional requirements.
2. To experience quickly the satisfaction of concentration on a purpose and the application of oneself to achieve that purpose.
3. To experience the pleasure of uniqueness of individual quality in a design.
4. To learn something of woods—varying hardness, texture, color, finish, and the like.
5. To grow in manual coordination and control.

*Second Phase: Presenting the
Design Clearly on Paper*

1. The making of working-drawings of the case—top and front view.
2. Writing accurate descriptive specifications of the case.
3. Lettering the drawings in good architectural, workman-like form.
4. Making the whole sheet into a good design.

Educational Purpose

1. To learn how to make a clear graphic presentation so that an object can be made from the plan and specification sheet.
2. To realize through experience the value of making a design sheet with clear, good form and organization.
3. To get exercise in good craftsmanship.

Third Phase: Pictorial Representation of the Case

1. Descriptively, using a variety of techniques: with ink, wash, or color, or by photography.
2. Decoratively—for commercial reproduction purposes.

Educational Purpose

1. To learn to find and select the essentials to be represented.
2. To learn to represent essentials in simple techniques.
3. To learn values of elimination and summarization in graphic statement.

PROJECT II: A PAPER OR CARDBOARD CONTAINER, OR THE PACKAGING OF A SMALL OBJECT (SOME OF THE OBJECTS CHOSEN BY STUDENTS WERE A BOTTLE OF INDIA INK, A PAIR OF O'SULLIVAN'S RUBBER HEELS, AND PENNANT PEANUTS)

*First Phase: Designing and
Making a Container*

This provides excellent opportunity to see: first, the human or psychological values in design and the advantage which industries take of these

Educational Purpose

1. To learn the "appeal" value of design and its dependence on form, color, and originality: its value to merchandizing.

values; and second, the control of design by materials and use.

1. Package must fit object perfectly for purposes of economical, large-quantity packing.

2. Package should be easy to manufacture, requiring few and simple machine processes and inexpensive materials.

3. Package should indicate contents through a name or trade-symbol.

4. Through its appeal in form, color, and novelty, package must help salability of the object to the average consumer.

2. To become increasingly aware of design quality.

3. To learn the relation of flat pattern to a constructed three-dimensional form.

4. To learn the value of economy in use of materials.

5. To learn the value of pre-planning for greatest efficiency.

6. To learn the need for studying the average person and his current tastes!

Second Phase: Presenting the Design Completely on Paper

Educational Purposes Same as in Project I.

1. The making of a working-drawing and pattern.

2. The writing of accurate descriptive specifications.

3. Lettering the whole sheet, in good form; lettering the trade-symbols or name on the package.

4. Presentation drawing in perspective for further descriptive purposes.

Third Phase: Advertising the Packaged Object in an Appealing Style (through color process techniques or use of photography,

photo-montage, pen and ink, or lithography)

Requirements of the advertising leaflet, analyzed and set up,

1. Layout for effectiveness of its "message."

2. Layout for a good, balanced design.

3. Drawing for clear meaning and effective style in presentation.

4. Distinction as a value.

Educational Purposes

1. To further understanding of the advertising field and its use of art qualities.

2. To see design value through to the merchandising.

PROJECT III: DESIGNING AND MAKING ANY SMALL OBJECT THAT CAN BE EASILY EXECUTED IN METAL, WOOD, OR A COMBINATION OF METAL AND WOOD

Here, although entirely individual choices were made by the students, the short amount of time left in the term required that no long-time projects be chosen. Examples of problems chosen were:

1. A copper fruit bowl with a wooden base.
2. A metal and wood ash-tray and cigarette box combination.
3. A box to hold water-color tubes and brushes.
4. A clock case.
5. A lamp base and shade.
6. Desk accessories—blotter corners, tray, etc.

By now the students were able to work practically in adult fashion. Each made several sketches for variations in design. Each made good working-drawings to scale. Each sought and willingly accepted other students' criticisms, which followed quite closely along lines of previously made conclusions and generalizations; each sought advice from the teacher. Pressure of time and eagerness to start at work on

the new job prompted practically every child to spend evenings at home thinking through the problems involved and preparing a variety of sketches. Respect for materials and processes kept them from foolishly plunging too soon into materials and wasting time.

And every boy finished his project, though for many it meant extra hours of work after school and on holidays. The enthusiasm and persistence they showed illustrated well the value of the work. And, perhaps, this fact is significant also: every boy decided to continue the course in the second semester.

INDUSTRIAL ARTS SHOP—SECOND SEMESTER

The fine start that each student had in understanding of materials and their limitations, of the need to pre-plan a problem through to the end, of the importance of working long enough to create a really good original design, and of the satisfaction that comes from concentrated effort, gave a fine fund of experience on which to proceed. The teacher also had the advantage of knowing the likely pitfalls of the different members of the class. For example, one colored boy was often indolent; one little German boy was so eager to work in materials that he often tended not to do enough advance planning; another lad with obvious American background had too many ideas for the amount of patience required to get them into action and under control.

The first day opened with happy "confessions," exchange of ideas, and discussions of possible directions for the term's work. The young architect directing this class was close enough to the boys in feeling and understanding to have them feel that they were making their own course. He wanted them to know that their new projects would help them find out their own possibilities for future work in a variety of fields. He talked to them freely about vocations. He encouraged field trips to big shops, large industrial

houses, fine exhibits of modern craftsmanship, and displays of new materials and their uses. These were his own interests; he kept himself well informed, and was a rich storehouse of information for those who were eager "to find out."

After the teacher gathered from the students as many ideas as they seemed to have, he felt he could suggest some of his own, always careful, however, not to have his own outweigh theirs. Very often he was able to help students stretch their imaginations so that they could see "greater fields to conquer." Because almost all of these boys were in some measure victims of the difficult economic conditions brought about by the depression, they tended to be extremely practical and vocation-minded. Continually they wanted to do what would give them the most for future use, and they said so! Out of the interest of several of the students to learn more about furniture and the making of larger things the following list of possible projects grew:

1. A radio case with lamp and cigarette box combination.
2. A radio case with phonograph and record storing space.
3. A clock, calendar, and lamp combination.
4. A book case, radio, and lamp combination.
5. A lamp, pen-holder, and calendar combination.
6. A lamp for "my own" particular need at home.
7. A desk of "my own" for drawing with comfort at home.
8. An ideal school drafting desk.

Finally the most popular idea became "the ideal drafting desk table," for home use and school use. (In this particular school there was the added incentive that one of the student designs might be picked by the school itself in its plans to do over several rooms and shops with more adequate equipment.) There was no suggestion that all should work on a common problem, but the choice the students made was so unanimous that it was agreed that all would do the same problem. Probably the only control by the teacher was in his advice that designing a large thing would bring them

more valuable new experiences. After a few days of looking for pictures of desks, modern tables, office and shop equipment, and after discussing the nature of their needs, some general limitations and specifications were set up:

1. Functional requirements defined—purposes the desk must serve:
 - a. It must be used for drawing board and T-square work.
 - b. It must be used for lettering jobs.
 - c. It must be used for many simple processes (not requiring stakes and hammering).
 - d. It must be such that it can easily be kept clean of ink spots or marks of other media.
 - e. It must be designed so that it will make for convenience and efficiency in every way.
2. Structural requirements:
 - a. Strength to stand hard use—no weak spots.
 - b. Smooth operation of all moving parts.
 - c. Joints concealed or used as design elements.
 - d. Absolute balance and sturdiness.
 - e. Structure as the design itself.
 - f. Modern; the best possible after investigation of new structural materials.
3. Materials—requirements and possibilities; varieties discussed:
 - a. Well-seasoned, warp-proof wood.
 - b. Metals—preferably chromium or others of unchanging surface quality.
 - c. Glass and plastics, their variations and possibilities for use.
4. Design requirements:
 - a. Good proportion.
 - b. Simplicity and economy of form.
 - c. Decorative through structural relations, and material contrasts rather than through unnecessary application.
 - d. Legitimate forms for added decorative elements.

5. Requirement of making an actual three-dimensional model to scale before working on the actual object itself, for several reasons:
 - a. Visualizing in three dimensions is far more satisfactory than visualizing through flat elevations.
 - b. All errors can be corrected before actual materials are wasted.
 - c. It should be drawn to scale because the cost of materials and lack of actual shop materials make it impossible to carry out in the school shop many of the real objects in actual size.
 - d. Almost as much can be learned from the model-making as from the construction of the actual object and in far less than half the time (the whole term and more would be needed for the actual construction, but several projects can be undertaken if models only are made).
 - e. If one student carries out the actual object the group can get a valuable vicarious experience of actual construction that way.

When the designing process began, new ideas for mechanical efficiency and individuality were evolved by the students daily and shown to the group for criticism. And each good idea was brought to the attention of the whole group, although it was respected as belonging primarily to the one who conceived it. Imitation wood-fiber paper and thin sheets of plywood were brought in for use in the model making. The method of work followed this general line quite closely: each individual student worked alone until he reached the stage where he needed teacher guidance. The teacher was ever on the alert to make sure that no unnecessary error was allowed to continue beyond the point where it could best be turned into constructive experience. He also watched the activity of each student in the group for the following purposes:

1. To bring to the group's attention fine worthy results deserving attention, so that all could grow in appreciation and have good workable standards before them.
2. To be sure that every student gets all that is possible for him to get from the experience of other students.
3. To avoid unnecessary time-wasting when only a little technical direction is needed from the teacher.
4. To keep any individual from working at an unprofitable tempo—too fast for good results, or too slowly for personal satisfaction.
5. To keep the whole group stimulated to work with sensitivity and enthusiasm.
6. To help each student practice self-evaluation in relation to his group—not to discourage him but to have him honestly confront the ego, seeing its strength and its weakness. Therein lies his hope for self-direction and self-propulsion.
7. To encourage mutual co-operation of the strong and the weak as an aid to personal satisfaction and pleasant shop atmosphere.

There can be no tabulated steps of procedure, no obvious method in the free shop work of this nature. The method lies behind the teacher's personal standards, taste, social awareness, culture. The level of work itself and the educational accomplishment will rest upon these qualities of the director and upon his ability to maintain in himself a high level of expectancy from his group. Probably the more the director gives his students of contacts with the finest products of the day, and the more he encourages individual research into the nature of materials, into the art magazines, industrial displays, architectural exhibits, and the like, the more he will actually do for them ultimately.

This particular project ended with some experiments in photography, to find how to show the model at its best, with the most telling view and advantageous lighting. The by-

products of these experiments, such as the interest of several students in photographic composition, were far more important than the immediate satisfaction which the photographs themselves brought.

The second project of this semester was a kind of grand climax to the whole high school experience in the arts. Each one had been thinking up some special job he would like to work out for himself—something he himself wanted or that he wanted to make for someone else. In some cases there was definite desire to design in such a way that the finished object would be good enough to sell.

The procedure was similar to that just described above, though the variety and individuality of ideas were far greater than had been shown at any previous time. There were some excellent ideas and designs; some were mediocre and “gadgety”; all were unique, and all were submitted with a considerable amount of eagerness for criticism as well as self-confidence and pride. This, the teacher confessed, was his greatest satisfaction: he had seen them grow from timid boys with stereotyped ideas built on serious misconceptions of the work and fearful of having any ideas of their own, all the way to boys who could courageously present the latest brain-child with eagerness for criticism.

Some of the actual projects undertaken and completed, either as designs to be executed, models, or actual objects, are listed below.

FINAL TERM PROJECTS

1. Design for reconstructing the school lobby into a picture gallery with every problem of function and decoration considered (transformed from an English Tudor style hall to a greatly needed modern functional exhibit space).
2. Design for remodeling the school art office for efficient

functioning (a long, narrow and uncompromising space lighted by windows at one end, to be used for all of the following purposes: (1) a storage room for illustrative art materials and lantern slide cabinets; (2) exhibit preparation shop; (3) art chairman's office and consultation room; (4) display gallery).

3. A school-club and social room—an ideal room proposed as a major need of the students.

4. The ideal home-room for a boy interested in Industrial Design.

5. Accessories in mahogany and metal combination; cigarette box, match box and ash-tray.

The great differences in choice of subjects and kinds of activity show that the students had found themselves out. Some preferred the phase of work requiring creative designing and drawing with larger architectural and social aspects, while others naturally chose the smaller craftsmanship phase, the actual making of things. Few in this group became much interested in display and advertising, but that may possibly have been due to the fact that the teacher himself had less interest in the exhibit than in the construction phase of design.

It must be emphasized that there is no intention to make the work in the Industrial Arts Shop purely vocational education. Its purpose is to give opportunity for exploration of the self in relation to a number of phases of practical applied art activity—for development of design appreciation; for broader understanding of the relationship between design and man's needs; for increased knowledge of materials and machines; for growing co-ordination and manipulative skill. The successful shop opens the eyes of students to art values, to possibilities of happy hours of good profitable occupation, and to further avenues of vocational development that suit their interests and abilities.

When the high school art shop succeeds in doing such things as this year's work obviously did for these students, it is definitely fulfilling in large measure its particular function.

Applied Arts as Educational Materials: Decorative Arts

PROBABLY no field of art education needs what may vulgarly be called "debunking" as much as the decorative arts. More imitation, more quick roads to novelty and style, more tricks of technique and actual stealing of patterns have been found in this field than in any other. In fact, the widespread resort to such practice has almost discredited the possibilities of using the decorative arts as educational material. In this book it has frequently been suggested that lessons in "how to make a design" cannot be considered sound educational procedure in any sense; but this does not imply that a direct avenue to genuine appreciation and art education cannot be made through the use of decorative art problems.

To some it may seem that the art work for the early high school period as presented in this volume tends to emphasize the representation approach much more than the design approach. It must be understood that the emphasis is never placed on representation as a primary value in itself! Representation as such is considered only in the light of a tool of expression or material for esthetic organization. However, merely because a form is representative of a natural or realistic phenomenon it is not necessarily robbed of decorative value.

The trend of the modern movement toward abstraction and the pressure to "convert" the public to its value has swung many young progressives out of balance. In fact, it

is impossible for many of the younger moderns to countenance a meaningful form as esthetically legitimate! There is, therefore, need to define abstraction and the nature of esthetic expression, for there is probably more contention and confusion on this subject than on any other phase of the arts. Clarification is urgently needed, especially in the minds of young students and teachers of art.

To work in the abstract form does not necessarily give more guarantee of art quality than to work with representational form—even though, from evidence of much of the work today, it would often seem to be considered so. Esthetic horrors can as easily be perpetrated with abstract, non-meaningful form as with meaningful objective form. And the use of abstraction is no more excuse for lack of knowledge of esthetic structure than the display of facility at representation is excuse for the same lack.

The problem, therefore, is not one of the validity of approach to the arts through abstraction *versus* the validity of approach through representation. What is the more ready avenue of approach for one human being is not the same for all other human beings. Obviously if some boys are more likely to reach awareness of art value through practical shop problems or the use of the camera than through contour drawing, a few may reach it more readily through abstract design problems than through pictorial composition problems. Again, no subject matter in itself is good or bad educational material; it is the pupils' experience with it and the teacher's use of it that determines its genuine value in specific situations.

Teachers themselves do not agree upon best approaches. Each speaks in the light of her own particular experience, and, of course, it is natural for all teachers to have most confidence in those experiences which have seemed to them to be most successful. Many young teachers who have had little experience with drawing and painting themselves lack the

confidence it takes to use this approach; and having had more design experience they feel sure that the design approach will bring better results. Others argue that the realistic materials invariably engage interest in story-telling and obstruct the possibility of centering attention on abstract design qualities.

On the other hand, the handling of the pure design problem and even its solution do not necessarily give assurance of increasing design awareness; individual esthetic judgment must actually be depended on and used in the process. One has only to see the whole sets of designs turned out by classes of students who have followed directions and been permitted only one avenue of variation, to know how easily designs can be manufactured without increase in design sensitivity. There are not many art teachers who are familiar with the modern type of representation which requires design quality or unique expression quality rather than photographic accuracy as a pre-eminent factor of good drawing. No contour drawing, for example, is well done merely because it shows indiscriminating accuracy to the detail of the model. Its art value rests in the unified quality of its line, the choice of form or silhouette, evidence of sustained and individual sensitivity of vision. Unless the line used is the result of steady unified perception which produces a continuous rhythmic and selective quality, the literal record of facts alone will not make the drawing fine. The teacher's recognition of a student's selective individual vision in itself puts value on unique esthetic quality, of which it is often difficult to find the equivalent in early design projects. And, of course, in developing form consciousness the creative way, as previously described, rather than teaching outworn light-and-shade techniques, form patterns are again being created rather than records made of the appearance of things in the conventional, photographic style. When a person uses his own individual perceptual capacity, as he does when work-

ing the contour way, then individual design quality can be set up easily and naturally as the obvious value. Design quality manifests itself without self-consciousness; it is the result of the whole personality producing a whole result, which therefore in itself has a unity—the most universally admitted esthetic requirement. Then design quality is met as a thing related to the person—his visual experience, his own rhythm and control; it is not an abstraction merely, to be analyzed and talked about.

The only way, perhaps, that esthetic response can be awakened in all is to use many kinds of approach and carefully to observe the results of them on different types of personality. It must not be thought that there can be no valid sequence in a planned number of experiences or that all the art activity must be a hodge-podge without development in difficulty. As shown in Chapters VI and VII, a great variety of experiences can be used which integrate observation experience with esthetic judgment and craftsmanship, and in such ways as to give many types of students opportunities for their particular avenues of likely interest.

It has been stated that the imaginative appeal of such subjects as the human figure, animals at the zoo, and the like, is closer to the average early adolescent feeling than the abstract design appeal, and also that in later adolescence the student is more likely to be equal to interest in the abstract than he is in the junior high school period. Also, some students are so seriously conditioned in early experiences that they fear drawing or painting or modeling and so have definite antipathy at first to any such activity. Such pupils can be led to designing freely if they are permitted first to use a lettering pen and ruler, or a linoleum block, or a camera. It seems, therefore, that no generalizations about the best way to start can be made; but no doubt the best approach will be the one that takes in and interests all the students—and at the same time keeps the teacher at her best.

If students have been introduced to the arts through such orientation courses as have been suggested in earlier chapters and choose to study design specifically, or if the teacher's experience is such that she believes she can do more for her students with the direct design approach, there is no known reason why this should not be done. However, a few obvious precautions should be taken to insure against the pitfalls of imitation and "easy-roads-to-success" already referred to.

Probably the two phases of development that would seem natural outcomes of specific work in design would be an increase in individuality of taste and expression, and also in sensitivity to design quality. If the teacher is not particularly aware of current decorative forms, or is inclined to be enamored of novelty for its own sake, she can be fooled into thinking she is getting individual expression when she is actually getting only imitation of something quite new in style. Moreover, she herself must ever be on the alert to keep from over-controlling the situation; if she does over-control it, the general taste level and design quality will only represent her own sensitivity rather than that of the students.

In most courses the very nature of the problems undertaken and the limitations set up in advance so determine the student's work that he is almost bound to get certain acceptable results if he keeps at the task long enough. And a student may turn out a quantity of good-looking design sheets fairly rapidly, without much development of individuality or sensitivity.

It would therefore seem wise to work for two strongly different outcomes concurrently—first, willingness to adventure, to improvise, to experiment with the materials of design; and second, willingness to analyze, to compare and select, to take and give criticism. Without the first, there will be no new, fresh, individual development of esthetic sensitivity; without the second, there will be no growth in critical

judgment. The teacher functions as stimulator to this judging, to the study of our rich art heritage, and to creative interpretation of problems.

The question as to whether the design projects should be actual things, or remain exercises in abstraction, is often raised. Interest in things to be designed may hold great lure for the student and yet become a barrier to his development. Moreover concentration on applied design often brings so great an interest in execution that three-quarters of the work becomes technical activity and only one-quarter exercise in invention or judgment.

Another danger has already been mentioned—too much control by current popular styles. A girl may have a great desire to design a screen for her room—but if the screen must have a white frame to match the rest of the furniture, and if it must have Scotty dogs on it because that is the “style” she likes and has seen in a department store, she isn’t likely to have enough opportunity left to invent or judge, to get a thoroughly creative design experience. This is an extreme case but it is typical of what does keep happening when all the problems are free choice and all are applied to actual things.

On the other hand, to keep the average adolescent working for good design for its own sake, to keep the quality of design the goal to be worked for, is almost impossible without too much teacher imposition. After all, young students with little visual judgment of their own are working in the dark, so to speak—at least until they begin to develop some values through experience. Therefore it would seem wise to concentrate at the beginning of design study on getting as much and as rich visual experience as possible.

First problems should be such that they can be done freely and in quantity without demands for exact techniques and without necessity for long hours of manual execution. For these, one could work out five or six solutions in a single

studio period, judge results, work over them, and select from them in the next period. Things like individual units of decoration come to mind; they do not require too specific shapes or styles; they can be done with a fairly large brush. Surface designs require accurate repetition, tracing, hours of time for execution, and therefore should at first be avoided. And if several suggestions for intriguing uses and applications of the problems chosen can be found—without setting up too restricting limitations for the first steps—the interest will be greatly heightened for many students. But all problems do not necessarily have to be applied; students will differ in their needs in this respect. And, as has been said, all designs need not use realistic subject-matter or abstract forms in the same exercise. Some students are greatly relieved and far more inventive when they use non-objective forms—just lines and shapes, while others have far greater freedom with meaningful forms.

The first business of teachers in decorative design work is to stimulate visual awareness of the everyday world of pattern, of esthetic elements, of those relationships which are assembled in their specific combinations accidentally as well as those organized through very definite and careful planning. The interest of the young adolescent in his own appearance makes the costume an extremely accessible material for stimulating observation of esthetic elements. But this awareness comes at different rates and in different ways for every individual. Therefore to map a course of problems with the specific intention of stirring and making active this awareness and of increasing the judgment faculty in relation to esthetic relationships becomes presumptuous, because the subtleties involved in the variations of individual response are unpredictable. However, esthetic logic can be analyzed; and the more obvious and readily discerned qualities can be worked with before those more subtle and complex. While using teaching techniques which require of the students vis-

ual comparisons and selection, the teacher can discover what directions will further develop each one's judgment and ability to analyze.

There is, therefore, no royal road. It must be emphasized that in the usual "academic" school, where the only art a child may get is in a so-called required art appreciation class, a teacher deals with the whole problem of design very differently from the way she does with a group of students who have had some ground work and have come seeking the subject. Working with elementary school children who have had practically no preparation in previous free expression, work would have to be carried on quite differently from the way it would be done with students who have handled paints and tools for years.

But one must start somewhere, though any one of a dozen problems may be equally good. In this chapter there are plans for two different groups. One is for beginners in the junior high school and the other is for those who have elected the subject, having had some art orientation through such varied experiences as have already been described in Chapters VI and VII. In the earlier group, the average class is assumed to be a group of young adolescents taking a first course in art, with programs which grant them one period a day in the studio.

The students in the later half of the senior high school have had enough previous experience to be ready for some deeper analysis.

What esthetic logic or psycho-logic should be followed? Into what kind of experience should they be led to venture first? Can a sequence of experiences be built? Practically every young art teacher wants answers to these questions, so that she can build material for her own exploration and understanding. But she must bear in mind that answers can only be given in relation to given, known situ-

ations, and that any kind of plan can be adopted only as it fits a specific situation.

The first plan is elementary and emotional in appeal rather than analytical, because this approach is better for most beginners. The second plan proposed for older students is the orthodox one, basically like that already greatly in use and preferred by many of the followers of Professor Dow. Neither plan, however, is to be accepted as a rule to be followed, since "rightness" of plan can be determined only when there is intimate knowledge of all the conditions to be faced.

Increased knowledge of the learning process has shown the inadvisability of approaching the study of art from any one limited aspect. For example, the growing conviction is that in early art experience it is unwise to separate the study of design from drawing, or of decoration from function. In Chapters VI and VII we saw how there could be an integration of all aspects in the expression of the individual.

However, because so many teachers desire to use the design approach for one reason or another, the possibilities for emphasis in that direction are made here. In the plan for a beginners' course in decorative arts suggested here it should be noted that the approach is more toward general art appreciation than an intimate study of design. Beginners cannot go deeply into the nature of abstract design relationships until a broader basis of interest in art's relationships with life is established. The plan suggested for the senior high school students, however, assumes a good deal of all-round knowledge and a lively interest from previous creative experience. Here there may well be a readiness to separate the design quality for further analysis and understanding and a desire for the more professional study.

DECORATIVE ARTS FOR JUNIOR HIGH SCHOOL STUDENTS

For a first venture with an average mixed group of boys and girls into the field of decorative arts, it would seem wise to be as practical as possible, making sure, of course, not to shut off flights of imagination. The plan of work must be made appealing to many types of young people; it must be made as realistic in meaning and value as possible; and it must present an opportunity for individual activity and choice from the outset. It must be such that it brings enthusiasm for further investigation and study. The conditions of work should permit a free and natural atmosphere, one in which children can say what they think and feel. The teacher should watch for and take her cues from student responses all along the way. Whatever is close to the interests of student life—whether it be a current mode of apparel, a nearby airport, an approaching holiday fete, a football season, a current popular moving picture—can be used as a point of departure to set the work in motion with meaning and interest. The teacher must be ever mindful, however, that she is striving primarily for increased design consciousness and selectivity, and must not allow the activity to sink into chatter and busy work. Whatever the approach, the teacher must pre-analyze all the factors, discovering what, if any, genuine educational value the material has to offer.

The alert teacher can always find a good cue from high school fashions. Let us suppose that the introductory experience to the whole field of “art in relation to the individual” is the discussion of a popular sport coat sprayed with signatures and symbols so dear to the hearts of the young. The teacher sets the stage for the discussion by borrowing, in advance, a few noteworthy examples, and displays them in intriguing fashion. As each student enters the studio his attention is drawn and he is ready and eager to start natural discussion concerning them.

A few leading questions from the teacher (such as are listed below) can be counted on to provide stimulus for consideration of such a problem as "What should I wear to bring out my best personal qualities?" (Whether anything significant is accomplished at this point will depend largely upon whether in the students' eyes the teacher herself is well-dressed—which usually means "Is she attractive?" . . . "Is she smart?" . . . "Is she interested in clothes?")

1. Just why do students do this to their coats?
2. Does display of sentimentality of this kind, or the fashion itself, make the individual wearing the coat more attractive?
3. In what different ways can one be attractive?
4. Is there a "legitimate" desire in everyone to be attractive?
5. What are some of the compensations for "looking one's best"?
6. What can a person do to keep himself always looking his best?
7. Does everyone instinctively know how to dress well, to behave well, to make a good impression?
8. How does one learn about one's own personality and express it to advantage?
9. Can art knowledge help? How?
10. What do you need to know to be able to look your best? What colors are best for you? What styles are becoming? What about combining different garments or pieces of apparel? On what occasions should one wear different types of clothing?

A little advance planning can keep the discussion from becoming theoretical. A convincing demonstration can be arranged to show how two different types of persons wearing the same "good" style can look utterly different. The same style brings out good points in one individual; in another weaknesses are emphasized. The teacher can arrange, for example, to have two similar sweaters modeled by two dif-

ferent types of girls—one an excellent sport-sweater type (that is, thin, smart, and active), the other (who is large and phlegmatic) a bit too “soft” for sweaters.¹ Or, if there are boys in the group, a similar demonstration can be made with a bulky sweater, or a pleated Norfolk type of jacket. The garment will be found to be quite suitable to a tall lanky fellow, whereas it looks “funny” on a round plump lad.

Simple demonstrations such as these can make the point very clear that “one’s own type” is a far more important consideration for successful costuming than the “latest fashion.” Moreover, demonstrations of this kind are fun and vastly more meaningful than endless lectures by the teacher or generalization from other elders. And, more important, they do much to start self-critical observation and interest in design.

It is wise to have an introductory lesson of this kind end on a suggestion for some self-study along definite lines—for example, “Your mirror can be your best assistant if you will use it for a ten-minute self-study. See if you can describe your type with such adjectives as lean, plump, average; tall, short; balanced in proportion, longer or shorter in parts than average; athletic, inactive; studious, slow; or classic, demure, Spartan, etc.”

If the teacher has been successful in this introductory work she will have brought forth a constant stream of exchanges of opinion among the students, and before she meets

¹ If actual models are not used the same or similar results can be obtained from charts made by the teacher in advance. Miss Belle Northrup of Teachers College, Columbia University, has given her students an excellent analysis of clothes which is simple and direct enough for anyone to understand and apply. She has also prepared many charts of mannikins, different types in terms of size, color, and personality, on which one can place paper models of the same style dress and observe the results. Her book, entitled *Story of Costume Told in Pictures* (Art Education, Inc., New York), can be of enormous help to any teacher contemplating taking up an “art in clothes” project with young people.

them again they will have gone through some very valuable self-analysis. Invariably they will return eager to justify their differences of opinion by seeking the teacher's authority. They hasten to ask her to settle many questions concerning "appropriateness" in dress.

Although ready to take her lead for the next activity from the nature of the students' reactions, the able teacher will have pre-planned several alternative courses of action and a variety of illustrative materials on hand. With a mixed group of boys and girls the difficulties of appeal are not what they are usually claimed to be, if the teacher knows boys and takes their problems as seriously as she does those of the girls. The amount of interest boys take, of course, is naturally more limited and for this reason they should not be kept working on the "costume" problem theoretically or too long. But definite types of costume problems, common to both sexes and demonstrable by actual example, can be found if the teacher will take the time to get student co-operation to prepare the materials for demonstration. Some of the problems and appropriate exercises suggested below have been known to stimulate visual awareness of the person as a unit of tone and line and color.¹

¹ It is often easier to demonstrate with cardboard mannikins than with actual students, unless one can get the co-operation of a large department store for costumes. For example, R. H. Macy & Co. of New York City at one time outfitted twenty high school students with costumes for a variety of occasions. A fashion show was put on at the regular assembly, and the stylist who helped with picking out the costumes gave an excellent talk illustrated by the spot-lighted student-models. It is safe to say that every child present at that assembly period left it more clothes-conscious and more ready to believe that good choice in relation to the individual and the occasion is more important than transient fashion.

PROBLEMS AND EXERCISES

Problem I. How can I camouflage poor proportion? How can I make myself look taller, or thinner, or shorter, or heavier?

Exercises for Solving Problem I

Two identical oblongs are broken with dark and light stripes—one with the stripes running vertically, the other with the stripes running horizontally. It can easily be seen that the vertical stripes make one oblong seem definitely longer than the other.

Apply the principle demonstrated in the above exercise on a mannikin silhouette. Draw the lines of a suit appropriate for a tall lanky boy, one for a round fat girl, one for a very tall girl, etc.

Problem II. How can I tell what colors I should wear?

Exercises for Solving Problem II

The teacher should have available to be used experimentally about twenty lengths of materials (one- or two-yard lengths) of varying colors, textures, and patterns. Included should be a bright blue, a red, a yellow, a gold, a green, a purple, a black, a white, a gray, a tan, a brown, a dark blue, a striped piece with strong contrasts, a piece with "quiet" stripes, a colorful floral design, a small spot pattern of light on a dark background, a dark pattern on a light background, a grayed green, a grayed blue, a rose. There should be some of rough texture, some smooth, some dull, and some shiny.

Drape the materials over students' shoulders. Critical observation of the results will show: (1) that the color of each one's skin and eyes and hair should control choice of color in wearing apparel; (2) that while some materials bring out the best features of one individual, they bring out weaknesses in others which might have been left unnoticed by a differ-

ent choice; (3) that it is of utmost importance to study one's own type and to experiment with many colors before making a choice; (4) that "a rule" cannot be made, because each individual's combination of hair, eyes, and skin, and good and poor features, presents a different problem.

Exercises for Solving Problem II

1. Try to match with paints the colors of your skin, hair, and eyes; make a personal color chart on a mannikin head.

2. Try to determine your own best colors by experimenting with your personal color chart and paints. Paint, in five or six two-inch squares, the colors you think best for your own coloring—some in light or middle tones, and some in dark tones.

3. Make a design in color which you think is suitable for yourself—for a tie or silk handkerchief if a boy, for a silk dress pattern if a girl.

4. Draw a mannikin and copy from a fashion magazine a costume to wear to school; paint in the colors you would choose if the costume were for yourself.

Problem III. How can I tell what "goes together"—for example, what tie to wear with a given shirt or suit; what accessories with a given dress or coat?

Exercises for Solving Problem III

1. Have all the boys take off their ties. Each tie is held up against each student's suit. Answer the question for yourself: "Which ties look 'right' on which suits?"

2. Have all the girls bring their hats and coats to the studio. Try out which hats are "possible" with each coat.

3. Through directed questions, lead to the following conclusions:

a. Likeness of styles or textures often produces harmonious relations.

b. Likeness of tones produces harmonious relations.

- c. Contrasts in tones and textures often produce more interesting combinations than too much similarity.
 - d. It is possible to use contrasts and still maintain a harmonious unit—for example, when the personality, or even another garment, assists in “tying together” the contrasting elements.
 - e. More knowledge of art qualities—such as color, texture, tone, etc.—and more experience with them, are necessary in making “best” choices.
4. Draw on a mannikin a suit you might choose for yourself. Then paint it in a color suitable for yourself. If a boy, design five tie-patterns in colors suitable for yourself and the suit. If a girl, design three hats suitable for yourself and the suit. Paint in color.

Problem IV. How can I achieve individual quality in my personal accessories if I have only a small amount of money to spend and must buy inexpensive clothes?

Exercises for Solving Problem IV

1. The teacher should have a number of good models to bring out the point that making many things oneself out of good materials is possible with a small amount of money:

- a. Sweaters, hand-bags of felt or leather.
- b. Labeled canvas brief-cases or lunch bags.
- c. Individual monograms, and decorations on bags.
- d. Individual, unusual color schemes.
- e. School books covered with hand-decorated paper.

2. Exercises in monogram making. (These are popular with most students and offer easy means of teaching the simple design principles of balance and rhythm.)

This is about as much content as a large mixed class can be expected to take in at the junior high school level. However, with the exercises suggested it is possible to spend as long a time as the interest shown indicates that there is real profit in the activity.

The teacher will invariably find that some students in the group will be greatly intrigued with continuing the costume problem beyond these exercises; others will be only mildly interested. Those who are eager to continue should be urged to work "on their own"; to study historical costumes at the museum, and elsewhere, with a view to presenting their findings later to the class. If the school has an advanced class in costume, they should be encouraged to elect it. Those with special interest might help to prepare and present to the class a well-chosen series of pictures or actual models of period costumes, or the costumes and accessories of primitive peoples. An hour of discussion of the great differences between the costumes of other days and those of our own, and the relationship of costumes to the people they represent, might well lead to new directions for future activity. Questions like the following could easily come out of such an hour and lead quite naturally into a unit of work on architecture, or home decoration: "Would you like to see the houses these other people lived in?" . . . "Would you like to know what kind of furnishings they had in their houses?"

The teacher's effort through all of this, of course, must be to make her students more alert to design elements in their own lives and to make them aware of the joy and delight which can be derived from an increasing sensitivity to esthetic quality. To give out rules for choice-making which can be applied in any field is impossible, because the only absolute prerequisites to successful choice are appropriateness and harmony, and these cannot be formulated in a neat verbal regulation. Many contingent and unpredictable circumstances make it impossible to set down once and for all either "the right way" to arrive at harmony in line or form or color, or "the sure way" to choose appropriately. This is not to say, however, that there are not a great many precautions and suggestions which can be verbalized in relation to

choice-making in any particular field; there are, and these may be very helpful and stimulating. Nevertheless it must be emphasized here that more is done for students when they are awakened to the importance of using their own observation, sensitivity, comparison, and judgment than when a set of narrow regulations or rules concerning good taste is given them. Taste, at its best, is too individual a matter to be arrived at by keeping within the confines of a general rule applicable to all. In fact, often a break with so-called esthetic law, a flash of surprising vitality through a new and unexpected relationship of parts, brings about the best and most original kind of taste in a given instance. Rules tend to block the student from future adventures in the field of esthetics, because rules seem to have settled everything, to have proved in advance that personal reactions are unreliable. How much better for the student to formulate a set of "good" ideas to use, or "guides that may be helpful"—and these the result of seeing actual demonstrations and of experiences with esthetic elements!

Listed below in student language are several ideas which have actually been formulated in class rooms after the kind of student-experimentation described above.

GOOD IDEAS IN RELATION TO PERSONAL APPEARANCE

1. The person is seen as a unit; therefore every piece of apparel he wears must fit into that unit. Unity of line, of tone, of color, of style—all are important.
2. The head and face constitute the center of interest of the human figure; therefore they must control the style and color chosen for the whole figure.
3. The personality is expressed not only in the face and head, but also in the figure and movement; therefore all choice of costume must take into consideration the type of figure and the movement of each personality.
4. Different social occasions in modern life require dif-

ferent types of costume, as, for example, the athletic game, and the evening home party; it is obvious that parts of the types of costumes worn on two such different occasions should not be used together.

5. The line of the outside of the figure makes one's silhouette; this line is a very important one, one to be aware of in relation to the whole appearance.

6. Originality in personal appearance is desirable to the extent of good taste, but not to the extent of looking strange or "loud."

7. Where durability is important, as in winter coats and sports wear, sturdy wearing materials are more desirable than imitations of more expensive or less durable ones.

8. Decoration in relation to any costume—whether in the form of applied embroidery, costume jewelry, or other accessories—must be kept simple and unobtrusive, always in relation to costume and person; they are details only and not as important as the person or the whole costume.

9. Good line and design in costuming do not depend upon the amount of money spent as much as upon the amount of judgment used in selection. Inexpensive ready-made clothes today, when well chosen, are often in very good taste.

10. Different types of persons look better in one kind of fabric texture than in another, dependent upon their size, proportion, type, and color. For example, very rough tweeds rarely look well on demure little girls or on undersized thin boys; on the other hand, they frequently are very attractive on the heavy "foot-ball" type of boy, and on the "Juno-esque" girl.

SEVERAL APPROACHES TO SUBSEQUENT ACTIVITIES

As has been said, young people of this age should not be made to go too deeply or stay too long with any one line of

applied design. Adolescents prefer exciting activity to profound abstract analysis. A fresh appeal in the nature of a new dramatic approach, therefore, should always be pre-planned and ready just as soon as signs of lessening enthusiasm appear. Several approaches are suggested below. If the class is large and the teacher has been working with her students for several weeks on the theme "Art in Relation to the Person," she generally finds herself surrounded by many eager helpers who are ready to work on the "secret" preparation of new illustrative materials. In presenting a new approach the importance of exciting visual illustration cannot be emphasized too much. Art teachers *must* collect and keep collecting wide varieties of pertinent pictures and materials, mounting them, classifying them, and always having them accessible.

APPROACH NO. 1

Illustrative Materials

To set the stage for innumerable activities, the teacher should arrange to have a wall of pictures in four parallel rows—for example:

1. Pictures of American Indians—tepees and adobe huts, Indian blankets, pottery, silver, jewelry.
2. Pictures of Puritan settlers—a log cabin, fine colonial furniture, Paul Revere silver.
3. Pictures of "modern" Americans—a sky-scraper, an automobile, a radio, modern furniture and accessories.
4. Pictures of French courtiers of the time of Louis XIV—a château, a coach, furniture and decoration.

Method of Approach

Discussion is directed to analysis and comparisons of costumes—to find reasons for differences. Queries are raised as to why the buildings are so different. Interest is directed to delve into ways of other peoples in different countries and times.

Possible Outcomes in New Activities

1. A collection of costumes of the ages.
2. A modern costume designed for a high school girl's party dress, inspired by a "period" costume.
3. A collection of pictures of furniture—the same object, such as a bed or a chair, in its changed variations throughout history.
4. Design for a girl's bedroom in colonial style.
5. A doll made and costumed in a typical "Marie Antoinette" style.
6. Indian design symbols—a chart of forms with their meanings.
7. A collection of pictures of costumes, houses, and household objects—of any people not already studied, such as Mexican, African, European peasant of the seventeenth century.

APPROACH NO. 2

Illustrative Materials

A set of models (three dimensional if possible).

A set of pictures of outstanding historic architectural forms in comparatively unified proportion¹—the Great Pyramid, Parthenon, St. Sophia, Taj Mahal, Chartres Cathedral, St. Peter's in Rome, the Colosseum, St. Paul's in London, Westminster Abbey, the Lincoln Memorial in Washington, D. C., Radio City. These should be arranged at about eye level against a dark background so that they can be easily seen and compared.

Method of Approach

Discussion is directed to find out why great differences exist between buildings of different peoples, times, and places. The students should be stimulated to investigate

¹ It is possible to buy plaster models of some of these buildings, but it might be easier to carve the various type forms from soap. A chart made by Helen Cleaves at the Boston Museum shows a whole series of these buildings in relation to man as a unit of measurement.

further the ways of living of some of these people, their buildings, their materials, their methods of construction, and so on.

Possible Outcomes in New Activities

1. Design for a modern gasoline filling-station, making sure that the design suits the needs perfectly.
2. Design for a modern hand-ball court for city boys.
3. Design for an ideal modern town through a large group or class project, i.e., the ideal of city planning to suit the lives and needs of human beings.
4. Design for an ideal modern apartment of four rooms—from ground plan through wall elevations.
5. A trip to the top of a city skyscraper, to see the city plan or layout, to get a bird's eye view—to understand plan-drawing.

APPROACH NO. 3

Illustrative Materials

1. Vehicles of transportation used in the United States—from early stage coach up to modern bus and passenger plane.
2. Lighting fixtures—from candle-stick, oil-lamp, and gas-jet to modern electric-lamp and indirect lighting.

Method of Approach

Such collections as these can be made to lead to good discussions—of changes in man's way of life as brought about by the industrial revolution and inventions and how these and consequent changes led to new designs of the things he uses. Suggestions for new designs of ice-boxes, radios, and automobiles come naturally from the students. Boys invariably have something interesting to offer in the design of airplanes. New types of material and their uses in modern design offer another interesting topic for study.

Possible Outcomes in New Activities

1. Design for a "work bench and desk" combination for a boy's room.
2. Design for a "dressing table and bureau" combination for a girl's room.
3. Design of a perfect lamp for a specific place or room.
4. Collections of pictures which show the evolution of a design from early times to the present—examples: the phonograph and radio, the wagon and automobile, the flat-iron and electric iron, etc.
5. Window curtains designed for four or five types of windows.

APPROACH NO. 4

Illustrative Materials

A series of trips to exhibitions of industrial arts and, if possible, to an "art in the home" exhibit, such as "The American Wing" at the Metropolitan Museum, New York.

Method of Approach

The teacher has seen the exhibits in advance and has analyzed them for some larger ideas which they demonstrate and which she believes of value to everyone. Accompanying the students on their trips, she calls attention to certain elements which will lead to her pre-planned larger ideas. On the trips and in the discussions which follow she stimulates in the students the desire to design or plan along certain lines for one's own needs.

Possible Outcomes in New Activities

1. A "perfect" room for the school girl or boy, including floor, walls, textiles and furniture—carried from ground plan through a three-dimensional model in color.
2. A design for a hand-blocked textile "for my own room."
3. A design for a rug "for my own room."

These various approaches are intended to show how the teacher may lead a group through dramatic presentation of

materials into a great many different paths of interest suitable for a great many different types of students. Although not all of the possible outcomes will obtain with one group, a sufficient variety will undoubtedly appear to permit the development of some fine larger concepts concerning art in relation to each individual's life. Obviously the teacher strives toward building in her students a feeling of the reality of art in relation to the individual and an increase in general design awareness. But also she aims to bring to the fore a body of large and worthy concepts concerning art which are an asset for everyone to have. Below is a list of some of these concepts. Each teacher can add to them according to her own convictions.

SOME VALUABLE CONCEPTS

1. Art is an expression of man's life. Therefore as life changes in different ages and in different lands, art expression changes—as in architecture, dress, home furnishings, decoration, and the like.

2. The "modern" fashion is not necessarily better or poorer than the older fashion. All depends on whether or not the modern is fine in design and in appropriateness to use. Much that is "old-fashioned" is good in design; much is not good by any standard. This is also true of "the modern."

3. Standards in art vary somewhat with time, but harmony in line, in tone, in color, and appropriateness to use are everlastingly good standards to keep.

4. Decoration which interferes with the purpose or function of any form or object is always in bad taste. Decoration should be subordinate to form and function.

5. The structure of any object is more important than decoration on it; therefore decoration should be subordinate to the structure of the object.

AN ORTHODOX APPROACH FOR ADVANCED SENIOR HIGH SCHOOL ELECTIVE STUDENTS

For a first venture into the use of the decorative elements of line, shape, form, color, and texture, one might start with simple free-brush line combinations without much talk or pre-planning. Or one might start with the more exciting element of color. Decision would depend on the nature of the class and the judgment of the teacher. It might be explained, perhaps, that the nature of design depends to some extent on the tools and what they will do. Color is a major tool and one cannot go far without an intimate knowledge of it. The work on color outlined in Chapter VIII would make an excellent approach for a great many students. They would more readily plunge brushes into paint if they had the assurance which such color work gives them. Then they could proceed with line and tone in color more freely.

Some teachers, however, may prefer to postpone the more exciting work in color until the middle of the term and begin with line. The students might carry through such opening exercises by combining various kinds of lines—three dissimilar lines, or two similar lines and one dissimilar line, etc. Discussion of results will probably bring out the feeling that one group of lines more than another has appeal to the eye. Search for reasons why may bring awareness of the necessity to improvise and also to analyze the product of the improvisation so that bases for judging esthetic relationships can be discovered if there are any. Perhaps the conclusion may be drawn that in most cases one variation in line and one repetition make a more pleasing combination than three repetitions alone or three variations alone, that it is usually wise to use repetition and also variation wherever possible.

In some combinations it will be found that all repetition of line is very satisfactory, so that some other factor must be involved. Here the spaces between lines and variation in

these spaces might be discovered as an element in the design.

Where use of all varying elements proves to be very interesting it may be discovered that the way of combination or juxtaposition itself has brought about a kind of unity or perhaps a most desirable uniqueness which defies even unity.

In other words, some analysis leading to judgment is a necessary activity for arriving at good choice, and can begin almost at the very outset. Basis for choice-making is set up by comparison of results and common agreement as to appeal quality. Sometimes students may have difficulty in coming to agreement, and this can for the moment be laid to personal idiosyncrasies and legitimate differences in taste. However, it is amazing how generally "right" a group judgment is when it is worked for seriously on the ground of genuine visual responsiveness built on direct experience.

After this first simple experiment or exercise students can choose to decorate any simple form with a line theme and proceed as before, now with the advantage of having more knowledge and more material for judgment and a technique for working at the idea. But there is also a new requirement, namely, fitness to the form, which should also be discussed and analyzed.

To some this may seem to be a cold and tedious approach. There are dozens of other more diverting ones that may be used. One could start by directing the group's attention to a ready-made design, say, a building seen through any school window—and asking for explanations of what is being seen. Answers such as "a large building," a "red brick building," and the like, will be given, but awareness of the building as design can also be arrived at. By a series of questions it can be developed that what the students actually see are the red bricks, the glass and iron frames of casement windows, the cornice—and not a "red brick building." Finally, tones, lines, shapes, materials, and colors are arrived at as "what I see." This is a good first step in making young

people design-conscious, in getting them to begin to recognize design elements.

Next a test of the memory of what one sees daily may be revealing. Such an exercise as "draw the front entrance to your own home as you remember it" will prove to almost anyone that his vision is lazy, casual, and extremely inaccurate. After stirring the observation, the concentration of it on esthetic elements and their relationships becomes the teacher's chief business. The inventive teacher will find many other ways besides the actual design exercises which will help each individual to become more design-conscious, more critical in attitude toward esthetic unity. In later pages a list of some of these possibilities is made. In themselves they will not assure increase in design sensitivity, but they can, if well used by an artist-teacher, assist greatly toward it. Every good teacher works out in her own fashion what means are best for her, what brings her the best results.

Moreover, the suggestions below are not new or revolutionary. They are based chiefly on the same logic of the sequence which Professor Arthur Dow of Columbia gave art teachers years ago, and many of them have found it so fundamentally valuable that they have long used it as a basis for their work. Professor Dow's organization of esthetic materials starts with line, to help the student to see its expression power, its suggestiveness, the need to balance it, to see it in its relationship to mass and tone. It proceeds with the stimulating of awareness of tone—first, black and white and gray; then on to several grays more subtly related; and then to the balanced and unified relationship of tones in a space. Finally color is introduced, and the aim is to direct awareness to color and its function as an esthetic element. However, this order is not to be considered as sacred. It seems to many naturally built up in difficulty of comprehension, but if another sequence seems more natural to anyone, we know of no reason for not changing it.

The Bauhaus approach, as outlined by Mr. Maholy-Nagy in his book, *The New Vision*, has another logic and therefore a different sequence of experiences. He starts working with texture awareness through tactile as well as visual experience. His first steps involve problems in combining various bits of texture purely to have the individual sense the pleasure of contrast and variation of texture. Then he immediately proceeds with problems of three-dimensional materials organized in space—not placed for functional use but arranged merely to help the individual sense the nature of materials and the spaces which they displace and define as an organization, a possible design.¹

Other teachers as outstanding as Arthur Dow and Maholy-Nagy in the analysis of esthetic materials and in the building of sequence of problems for development of an esthetic logic have been rare. Many have used the purely emotional approach with little or no plan of graded sequence, which Professor Cizek of Vienna was the first to bring out very clearly in his work with young children. The expressionistic use of color and form and line which gives outlet for the ego has had many ardent followers in modern education. It is unfortunate that very often it leads to nothing more than esthetic effusion. It is also unfortunate that many who have understood well the great importance of the psychology of release have themselves lacked the discipline which comes from more advanced experience with the esthetic form. Naturally these have understood little of the creative procedure beyond its most primitive stages. When the intelligence advances and when the technical control interest sets in, no one can continue on the level of emotional outlet alone. Anyone who does not move into those levels of maturity where a co-

¹ Art teachers should acquaint themselves with Maholy-Nagy's unique approach. It is well worth study and will give to many a much needed twentieth-century orientation.

ordination of feeling and judging and sense response is necessary, is stopped in his development along esthetic lines. Improvisation is an excellent approach activity, indeed it may be a necessary one; but it is not the end point of art development. Although most human beings need help toward freedom for expression, there is no one sure way for all individuals to this freedom. While one person may be freed through direct emotional stimulus and outpour, another may be freed through the lucidity of understanding, while still another may arrive at freedom through confidence gained in using the much-defamed mechanical tool, the ruler.

DESIGN EXERCISES AND CORRELATED EXPERIENCE

The following exercises are planned to stir awareness of esthetic elements; to encourage analysis of relationships; to establish habits of halting choice for better judgment; to stimulate improvisation and to see its right place in the creative activity; and to connect all of this with day-by-day experience and so to work toward the improvement of the environment and increased appreciation of the great traditional art heritage. It must be remembered this sequence of problems is suggested for the senior high school student, for one who has had somewhere in the past, experiences similar to those developed in Chapters VI and VII. If such a course in the decorative arts is to be planned for earlier adolescents, it would be wiser to start with the more emotional approach, depend on feeling more and use more applied problems and more exciting and less abstract material.

Design Exercises in Line

A. Combinations for balance.

1. Given three kinds of varying lines—straight, curved and wavy—to balance on a sheet of paper. The following exercises are used to build awareness of *line* itself—its possible variations, its suggestibility, its dynamic force, direction, etc.

- a. One curved line and two straight lines.
 - b. One wavy line and two curved lines.
 - c. One wavy line and two straight lines.
 - d. Other combinations of these three kinds of lines.
2. Choose the more satisfying trios
(This is to help the students see relationships more clearly and the effect they produce, and to encourage analysis and judgment.)
 3. Explain, if possible, the reasons for these choices.
(This also to extend analysis and judgment.)
 4. Try to improve on the balance and relationship of those you have chosen.
(This to increase sensitivity through directed attention.)
 5. Choose again and explain choice, if possible.
- B. Combinations of line for rhythm in a border.
1. Develop borders through repetition of varying lines.
 2. Consider the spaces made between the lines.
 3. Re-arrange the lines with concern for variety of intervening spaces.
 4. Choose the more successful borders.
 5. Tell why, if possible, they seem to be more successful.
- C. Combinations of lines for rhythm in a given space.
1. Given two major differing directions of line and a third minor direction—to break a space up into a balanced unit with these three lines.
 - a. Two major line directions, vertical and horizontal; a minor, oblique.
 - b. Two major line directions, vertical and oblique; a minor, horizontal.
 - c. Two major line directions, vertical and curved; a minor, oblique.
 2. Examine the total effect for (1) unity of line, (2) lack of line “flow,” and (3) the areas made by the lines and their relative sizes and shapes.
(This to direct awareness to space or mass as a factor in the unit.)

3. Choose those units which seem to be made of similar-sized areas and compare with units of varying-sized areas.
4. Choose the units with greatest variety in sizes and shapes of areas made by the line repetitions.
5. Take the one you believe is the best unit and work toward maximum interest by re-arranging its lines for variation of sizes and shapes of spaces.

(This to set forward the problem of integrating sensitivity and judgment and arriving at willingness to re-do the work continuously so as to secure finer relationships—in other words, to experience the designing process.)

Design Exercises in Mass: As Expressed Through Tone Areas and Suggested Planes

A. Tones—awareness of flat tone values and the problem of balance of tone areas for unity in a space.

1. Take one of the exercises completed under C above. Fill areas with black, white, and gray in such a way as to eliminate need of line for separation and to maintain a balanced unit.

(This to increase sense of area through tone differentiation and to build awareness of tone pattern.)

2. Take the same unit and develop it in five tones—omitting pure black or pure white.

(This to bring out further (1) the subtleties of tone variation; (2) surface enrichment through greater variation; and (3) the maintaining of balance through distribution of the values.)

3. Interpret the above unit in black ink through texture variations, or mixtures of ink and white paper, to produce gray values.

(This to show tone as it would be produced by a printing process and the effect of texture on tone.)

B. Tones—Awareness of gradation of tones and contrasts of tones and of their effect on placing of a mass in respect to plane direction and space.

1. Take any three intersecting lines in space. Start a gradation from darkest black in one angle and slowly grade the tone lighter to the paper's edge. On the side opposite this black mass start a gradation from light to dark, and watch the developments adding new well-related tone edges or changes as they are suggested in the mass. Vary tone sequences in different areas—as black to middle gray in one; white to light gray in another; middle to dark in a third, etc.

(This to bring out (1) contrast as a means to separation of areas or masses, (2) gradation as a means of defining a plane's direction, and (3) mass as defined by planes in space.)

2. Examine the result and judge it for its unity in the space, its balance, its form achievement.
3. Re-do the problem from the start with well-planned, contrasting area divisions.
4. In relation to unity of design consider the general advisability of the following: (1) placing of the major contrasts (where in the space, and why), and (2) distribution of tone contrasts (this to see more clearly the relationships of tones and space to the whole unity), and (3) tone sequences wide and limited in range and the difference in effects produced by range variety.

Design Exercises in Color

Because color has been dealt with at such great length in Chapter VIII it seems unnecessary to repeat a list of exercises here. Any section of the plan already mapped out can be experimented with or typical experiences can be taken out of sequences of problems. The correlated creative problem can be varied so as to use the decorative arts entirely in place of painting where it seems desirable. Any good teacher can invent innumerable variations of the suggested exercises and emphasize the decorative applied use of color further.

Design Exercises in Form: Two- and Three-Dimensional

Probably no other design element is understood so little and dealt with so poorly as that of graphic or plastic form. The reason is that a consideration of form cannot readily be separated from its meaning and function; and the warmer human appeal of both meaning and function tends to overshadow that of the purely esthetic quality. Of course, it is becoming more and more difficult to consider esthetic quality apart from function. And in Chapters VI and VII we have already seen the true relationship between the esthetic quality and function when the function is human expression. Yet it seems that in preliminary exercises the visual aspect must be perceived separately from the intellectual or practical quality of things if awareness of the purely esthetic quality is to be stimulated.

But how to develop this awareness further and make it become appreciation? Often the medium of cut paper, because it makes a form more directly visible and real, is better to use in first experiments than pencil point or brush delineations. Dealing with three-dimensional form in plasticine may ultimately be even more direct material for awareness of two- as well as three-dimensional form. This has already been well analyzed in Chapter VI in the sculpture problem.

Below is a list of possible exercises meant only to stimulate consciousness of form and to start the analytical and critical faculties to work on it, to become more sensitive to it.

A. Two-Dimensional Form.

1. Cut out of sheets of black, gray, and red paper, masses of varying sizes and shapes, such as: three squares, large, medium, and small; three triangles, large, medium and small; three ovals, large, medium, and small; and others.
 - a. Make several combinations on white paper of five or six varying masses—to produce balanced units with interest in variety and arrangement.
 - b. Analyze the forms used in the most successful units—

to discover the amount of variation and the amount of repetition of form.

- c. Analyze units for the silhouettes they made—their simplicity, their undercutting, their nearness to a type form, and so on.
2. Cut out of sheets of black, gray and red paper, masses of varying sizes in shapes of stars, crosses, hearts, flowers, beans, and irregular “doughy” masses.
 - a. Go through the same steps as above.
3. Conclude as to value of:
 - a. Interesting proportion.
 - b. Simplicity, or nearness to good type form.
 - c. Repetition of line, of shape, etc.
 - d. Amount of variation for retaining of unity.
 - e. The decorative value of geometric type forms (as circle, square, and the others) contrasted with the symbolic forms (stars, crosses, hearts, etc.).

B. Three-Dimensional Form

1. Roll out of plasticine masses of different sizes in geometric type forms—cubes, cylinders, spheres, cones, etc.
 - a. Make several combinations of two or three forms different in size and shape—to produce a balanced unit.
 - b. Analyze the units—to discover the most satisfying combinations.
 - c. Analyze the differences between the good and the less good to discover the use of variety, of good proportion, of balance, of simplicity, of movement.
2. Roll out of plasticine masses of differing sizes not of geometric type forms—such as pear shapes, spear shapes, flattened spheres, pancakes, “doughy” shapes, frankfurter shapes, etc.
 - a. Go through the same steps as above.
3. Conclude as to the value of:
 - a. Simplicity of form.
 - b. Repetition of proportion through lines and shapes.
 - c. Amount of variety possible to retain unity.
 - d. The decorative value of geometric type forms contrasted with that of the irregular forms.

C. Exercises in Design, Applying Some Judgments Gained in the Above Experiences

1. A unit of flat abstract design elements, using shapes that may suggest music and art (such as notes, instruments, palettes, etc.)—to be applied possibly as a decorative element on a school program cover.
2. A three-dimensional unit made up of varying abstract forms—that could be used as a decorative table flower-holder.
3. A three-dimensional unit—a toy doll or animal or decorative figure—made up of varying forms and well related in size, shape, and movement.

CORRELATED EXPERIENCES

While coming to know various esthetic elements as factors to be dealt with in the design exercise, greater reality will be brought to the whole experience if attention is directed to historical and contemporary examples of great enduring beauty and esthetically-moving quality. Students should see exhibits in museums and galleries, in department stores and factories, and wherever else stimulating forms can be seen. Trips of course will be limited to what is available in a given region. In regions which are lacking in material of this kind, photographs and slides can be made to serve as substitutes. Sources of available visual materials are so rapidly increasing that it is difficult to make a comprehensive list. However, the following correlated experiences may prove helpful.

Experiences Correlated with Exercises in Line

A. Line patterns of past and present.

1. Three varying architectural periods.
 - a. The classic Parthenon's horizontal line.
 - b. The Gothic Chartres—its vertical dominance.
 - c. The American colonial structure, its salt-box type of line.

2. Three varying costume types of line.
 - a. The classic tunic and its natural drapery line.
 - b. The hour-glass corseted figure of the late Renaissance and its decorative line.
 - c. The modern efficiency line of 1941.
- B. Expressive lines in decoration, past and present.
 1. Egypt's wall decoration—line incised in stone.
 2. Chinese scroll painting—sensitive brush lines.
 3. Modern streamline in machine-produced motor cars, electric irons, etc.

These suggestive correlated experiences need not, of course, be limited to *seeing* these examples. Some other very stimulating observations can be made by students whose education has given them a good historical background. For example, reflections on past cultures, the relation of art forms to the human values in a culture, even an evolving larger concept of culture, can come out of this work, especially if they are directed by a teacher with a wide educational horizon and rich storehouse of appreciation.

Experiences Correlated with Exercises in Tone Pattern

- A. Expressive tone patterns, past and present.
 1. Coptic textiles—clear, strong decorative pattern in dark-and-light, with one added color.
 2. Early Italian painting—Giotto's expressive emotional statement through tone pattern.
 3. Impressionist school of painting (tone pattern lost as a value because color and light vibration eclipse pattern).
 4. Tone-pattern painting—an end in itself in contemporary art, as in the work of Fernand Leger.

Here again available neighborhood resources can be used, and often to great advantage. For example, where fine American Indian products are available in the region they can well be substituted for the Coptic mentioned above. Where tapestries with fine tone patterns are at hand they can

be substituted for Giotto's painting. There is nothing sacred about the selections suggested above. Others can be equally stimulating to the possible future study of different cultures and to imaginative appreciation of the visual world.

Experiences Correlated with Exercises in Color

Here it is important that students experience actual exposure to the finest color within reach. It is more difficult to present color through the printed sheet than it is to present any other esthetic element, except perhaps form. Color should be experienced in fabrics, in light, in glass, in pigment, in all the textural qualities that control the sensation given to color. A great variety of things should be obtained, compared and studied. Below is a list of suggestions that may be helpful.

A. Color in expressive and decorative art forms, past and present.

1. Navaho Indian blanket.
2. Chinese ceramic forms, embroideries.
3. Persian prints.
4. Tapestries—The Lady and the Unicorn.
5. Italian brocades of the Renaissance.
6. Color in painting—Rembrandt, Renoir, Van Gogh, Matisse.
7. Modern textiles—Paul Poiret, Rodier, Ruth Reeves.

B. Color in nature.

1. Actual flowers and fruits.
2. The Grand Canyon.
3. Sunsets.
4. Butterfly wings.
5. Autumn foliage.
6. Tropical fish.
7. Bird plumage.

Experiences Correlated with Exercises in Form

- A. Architectural and sculptural forms compared, past and present.
1. Some architectural forms as seen in typical structures.
 - a. Egyptian tomb—Great Pyramid.
 - b. Classic temple—Parthenon.
 - c. Mosque—Taj Mahal.
 - d. Medieval Basilica—"St. Paul's without the walls."
 - e. Gothic cathedral—Chartres.
 - f. Renaissance classic—St. Peter's in Rome.
 - g. Modern Eclectic—City Hall, New York City.
 - h. Functional Modern—Radio City, New York City.
 2. Sculptural forms—typical of a cultural period.
 - a. The Scribe—early Egyptian.
 - b. Venus de Milo—Hellenic.
 - c. The apostles, column decoration of Chartres—Gothic.
 - d. Michelangelo's David—Renaissance.
 - e. African Congo Fetish—Primitive.
 - f. Prometheus, Radio City Fountain—Eclectic (Paulanship).
 - g. St. Francis—Modern (Alfeo Faggi).

SUMMARY

There is no guarantee that experience with any set of problems will make individuals more alert to esthetic elements, their perception of esthetic relationships keener, their sensitivity greater. But it has been proved in practice that students who have followed such exercises as have been listed here have invariably grown by doing them. There is definite evidence of development in appreciative awareness, in enriched interest in the visual quality of life, and in the respect for values other than the purely material ones. With such results this work seems to have genuine educational value. But, as has so often been said in this book, much depends upon the kind of person the teacher is. Does she read into

the exercises her appreciation of every sincere interest and accomplishment? Does she show sympathetic understanding of young, slow and faltering judgment? Does she stimulate lightness and humor when they are needed? Is her faith an enduring one, is her patience perennial?

A Course of Study in Art Appreciation for the Present Public High School

CHAPTERS VI, VII and VIII described procedures used by artist-teachers in small classes of twenty to twenty-five ninth- or tenth-year students of a large public high school; Chapters IX and X dealt with procedures more closely related to the applied arts to be used in the eleventh and twelfth years; Chapter XI showed two ways of dealing with design teaching, one with younger and one with older adolescents. The immediate conditions of work in the elective classes of this school were above the average city school in the following respects: (1) the size of classes was smaller than average; (2) all the students were taking the work because they wanted it; (3) the time allotted was almost always an hour and a half daily; and (4) the course was given the same school credit toward graduation as that given to any other course in the curriculum.

This chapter is devoted to an outlined course of study worked out for an *average* public high school where conditions of work were quite unlike those just described. It was made by a group of four skilled teachers realistically facing very difficult conditions, and trying to operate on the educational philosophy set forth in this volume.

Following the outline are the up-to-date conclusions of these teachers, conclusions arrived at after several years of trying to compromise sufficiently to meet the large public school situation.

This course of study is proposed merely as a suggestion for a similar kind of study that any group of teachers working together might make for their own clarification and for the solution of their own problems.

The significant conditions under which this group worked can be classified as follows:

1. Difficult physical conditions.
2. Complex student life and school organization at the time the course was introduced.
3. Lack of even remote relatedness in the parts of the students' daily schedules.
4. Usual misconceptions held by students and many of their academic subject teachers in relation to the subject of art as education.

THE PHYSICAL CONDITIONS

1. The first-year students attending the late afternoon session had their art work scheduled from 2:30 to 5:30—the natural fatigue period.

2. Two 45-minute periods were allotted a week—usually on Monday and Wednesday, or Tuesday and Friday. Many varieties of interruptions in the daily schedule—due to holidays and special assemblies and the like, frequently cut out one of these periods.

3. Rooms were overcrowded and poorly equipped. Ten equipped art rooms were needed, but only five were equipped and therefore unequipped rooms also were used. Classes regularly contained from thirty-eight to forty-five students; rooms were planned to hold only thirty to thirty-five.

4. The school was geographically isolated from museums, art galleries and department store exhibits.

5. It was impossible to use the museums and exhibits on school days due to the inflexible school organization and the inability of the teacher to accompany her classes.

6. The available visual material already collected by the school and department could not be utilized because of lack of free time for its selection from files and lack of space for displays.

7. With no free rooms, teachers could rarely meet students outside of the classroom period.

8. Responsibility for the care of rooms could not be placed because many different classes and departments used them and because they were always unsupervised during between-period moments.

9. No continuous grouping of same students throughout the day was possible because of variations of program schedules. Class groups met only for attendance recording and organization notices.

CONDITIONS OF STUDENT LIFE AND SCHOOL ORGANIZATION

1. A large percentage of students in each group were in high school only because they had to be, by law; they intended to leave as soon as they became seventeen years of age. Of these, many had no interest in making any particular effort to be a part of the social group. In several groups of forty, as many as four or five were often definitely set against conforming to the group work, their only slight concern had always been to avoid trouble with an officer in charge of delinquency, or with the principal's office.

2. A very large percentage of the first- and second-year students were children of foreign-born parents. (The values of these parents were a strange mixture of what they were trying to hold to of their native lands and what their children were requiring them to live up to in America.) A smaller percentage were second generation Americans, who, in general, desired that no reference be made to their un-American grandparents.

3. Of the second-year students a very small percentage (not more than 10 percent to 15 percent) had received

“passing” ratings in all their subjects during the first year. An average of about 25 percent had failed in either half or more of their major subjects.

4. The experiences of the very large majority had been limited to the environment of their home in a mediocre or poor, crowded neighborhood in the Bronx, to the main thoroughfares such as Fordham Road, Tremont Avenue and the Grand Concourse, and to the movies.

5. Most of the students had never been inside the city museums, the big Fifth Avenue department stores, or the better theaters.

6. Their greatest interests were movies, radio, sports and clothes.

7. The vocabularies of the majority had been limited to words of concrete meaning. For such words as proportion, contrast, relationship, function, symmetry, most of them had no concepts.

8. Most of them were familiar only with such buildings as the average American apartment house, the “taxpayer,” and some of the famous New York City skyscrapers.

9. They had had so little previous school experience in free expression that they had no habits of honest expression in school life.

10. Perhaps 15 percent, or even 20 percent, of the first term students were in high school only by virtue of that sad system of “forced promotions” indulged in to some extent by almost all elementary school systems.

11. The classes were composed of boys and girls ranging from average and occasionally high I.Q.’s to over-aged, very slow students with very low I.Q.’s—all these in one group.

12. The students had already been attending a major commercial subject class because they registered in the Commercial Course, or in a major general subject class because they registered in the General Course. At least 50 percent

of these choices had been purely accidental—as likely to be wrong as right for a child's nature.

13. In each group were some seriously maladjusted individuals, as well as a few exceptionally well-organized and gifted ones. No special provision in the school's course of study had been made for either type.

NO RELATEDNESS IN THE PUPIL'S DAILY SCHEDULE

1. No correlation was made of the subjects met during the day.

2. No common ideals based upon predetermined values were held by any one group of teachers. Teachers usually did not know each other; those who did seldom taught the same pupils.

3. No personal relationship existed between the student and his school as a whole. The "Pep Rally," to stimulate school cheering and support for athletic teams, was the only organized instrument for enlisting so-called school spirit.

4. No lively relation could be made with the subjects taken, because of the very nature of conditions which obstructed the freedom necessary for creative procedure.

USUAL MISCONCEPTIONS REGARDING THE SUBJECT OF ART AS EDUCATION

These misconceptions were:

1. Art is for artists, for gifted students who can draw.
2. Art is a vocation, a good way to earn money; commercial artists, costume designers, etc., do well materially.
3. Art is a "sissy" subject.
4. Talented pupils are those who do well with a pencil those things which include copying, drawing from memory, lettering, and the like.
5. Art is unessential in the average life; no one needs it.
6. Art is a luxury; only the rich can have it.

7. "What I like" is a good enough basis for judgment. "No one can tell me a better way to choose for myself."

8. "I can't draw; therefore I can't learn anything about art."

9. That which is "queer," abstract, or angular, is modern art and therefore good art, or bad art.

10. Only those objects which have historical value can be considered works of art.

These, then, were some of the problems facing the four art teachers. Ahead of them was the task of planning a compulsory course for first-year students with the general aim of developing appreciation of art. At the outset they recognized the tremendous obstructions to individual teaching and creative method caused by the difficult physical conditions. They knew also that a struggle would be necessary to remove the false concepts and unsympathetic attitudes of many pupils so that they could be led to new constructive art experiences. They were indeed aware of the many overwhelming handicaps. But they were young; they were genuine teachers; they were natural psychologists; and they had indomitable courage and integrity.

They worked sincerely to understand themselves in relation to the job ahead. They discussed what they were to do, what they thought of it. They listened to each other's reactions to the immediate problems being met daily in each one's experience with the educational scene. Finally they started to plan, to design the course of study. At the end of about a year of concentrated effort and planning in committee meetings the larger aspects of the job became clearer. They found themselves thinking on a psychological basis rather than on a subject-matter one. And from this psychological aspect, four major obligations toward the children became clear. They were as follows:

1. Since the visually experienced things, forms, buildings, etc., of utterly bad taste had been accepted as good—therefore stimulating and “feeding the eye” would have to come first. The eye must be put to work!

2. “Feeding the eye” with fine forms and art treasures could be only a first step toward realization of the meaning of forms. Comparisons and judgments must be made. Attention must be centered on qualities. Not only awareness, but a critical attitude toward the visual world must be awakened.

3. Out of this personal awareness and orientation to art quality must be developed a recognition of the value of individual identity—“I am an individual with a right and an obligation to know myself and be myself in relation to the world. I am nothing if I am merely an echo of another person. I must find out and express *my own* taste. I am a potential artist!”

4. Self-release and individual self-expression must be encouraged through as much creative activity and research as possible. This is the best road to genuine appreciation.

With such obligations and with children conditioned in the ways previously described, these teachers knew that they had to keep away from art theories, esthetic principles and technical problems as such.

Perhaps to some the following plan will seem too elementary for high school students. But it must be remembered that practically all of the children had come from the average routinized city public schools where the “best” student is usually the one who does his lessons and recites perfectly each day what he learned in a textbook the night before.

It cannot be too emphatically stated that the following course is not a pattern meant to be duplicated in any other school. The conditions in every other school being in many

respects different, the indiscriminating applicability of this plan is impossible. It is shown here as a scheme relative to the needs of this particular school, and as a suggestion of a way in which other groups can work toward their own greater efficiency and understanding of the task to be done. It also shows how underlying principles were put to work, and for this reason should have genuine value as an example of curriculum planning.

COURSE OF STUDY IN ART APPRECIATION MADE FOR USE IN A CITY HIGH SCHOOL

A STATEMENT OF FUNDAMENTAL POINT OF VIEW AGREED UPON BY ALL THE MEMBERS OF THE ART DEPARTMENT

The two major concepts equally important to be developed through this course:

- I. I am a growing individual. I have a right and an obligation to think and feel for myself *my own way*. I have some power to assist in changing the world I live in,
first—by not agreeing with things I find “*wrong*” from the point of view of *my own best* thinking and feeling,
second—by actually joining those groups of people who are working toward a change in world conditions that will better the life of man.
- II. Although I am an individual, I depend on my fellow men for things of material life as well as companionship and understanding. Therefore, only as I work *with* and *for myself and my fellow man co-operatively*, am I justified in expressing my individuality. I must be a *co-operator*. There is no other choice.

Agreed: These concepts must be the basis of the working philosophy of every teacher if they are to influence her classroom behavior with children in such an effective way as to be part of an honest, active, educational program.

GENERAL SUBJECT MATTER PLANNED FOR 4 TERMS OF 19
WEEKS FOR TWO 45-MINUTE PERIODS WEEKLY

ART APPRECIATION COURSE

Term I—9th Grade—(First Semester)

- 1st Quarter. Organization of class into working unit. (This was expected to take actually less than a full quarter.)
- 2nd Quarter. Orientation of child to the *field of art* as a whole, through architecture.
- 3rd Quarter. Further investigation of man's expression in painting, sculpture, applied art—seeing . . . collecting . . . doing.
- 4th Quarter. Experimentation in individual creative expression or group expression—(a model city as a group project).

Term II—9th Grade—(Second Semester)

- 1st Quarter. Organization of class into working unit.
- 2nd Quarter. Development of ideas through seeing, doing, and discussing.
- a. Design is everywhere.
 - b. Design is man-made.
- 3rd Quarter. Development of the idea that order (unity) is the essential of design—making a plan.
- 4th Quarter. Development of the idea that design has psychological and emotional effects on people—through stage design using color . . . through demonstration on the small model stage.

Term III—10th Grade—(First Semester)

- 1st Quarter. Organization of class into a working unit.
- 2nd Quarter. Development of concept of style, taste, "my own taste"—through Home Decoration research and creative work.

3rd Quarter. Meaning of "Period" through

- a. Observation and analysis of costume, architecture, furniture of different periods.
- b. Individual research and creative activity. Choice of Colonial, Medieval, Eastern, Primitive, etc.

4th Quarter. Experimentation in drawing (the contour way) to realize "myself" further, "my own kind" of observation, style, etc.

- a. Portrait in color.
- b. Color study.

Term IV—10th Grade—(Second Semester)

1st Quarter. Organization of class into a working unit.

2nd Quarter. Development of concept of variety of individual expression possible to mankind, the joy of recognizing it; what real appreciation is, what it does to people.

- a. Study of some favorite masters in painting or sculpture.
- b. Free creative experience in some form of individual expression.

3rd and 4th Quarter. Exploration of some art phase of major interest; free individual creative expression in relation to it.

COMPLETE PLAN FOR COURSE OF STUDY

Term I—9th Grade—(First Semester)

1st Quarter. Organization of class into a working unit. 4 weeks.

Because of the long delays in getting the organization of classes settled in this particular school, the teachers concluded that less time and energy would be lost if the first quarter of each term in art classes were given over to classroom organization.

A somewhat uniform first three or four weeks' procedure should be followed in all classes. This includes the following organization and management with emphasis on necessity for *co-operation* and *efficiency in manual skill*.

1. Recording of class attendance via class secretary.
2. Management of distributing and collecting materials.
3. Care of class cupboards, desks, rooms in general.
4. Use of classroom bulletin.
5. Training in orderly lettering for efficient labeling—*using capitals of Gothic type*.
6. Learning a method for labeling drawings and papers.
7. Preparation by each student of an envelope to contain his term work.
8. Training in mounting an illustration on a mount sheet.

2nd Quarter. Orientation of child to field of art as a whole (architecture stressed).

1st half

- A. *Aim*: Awareness of the world in terms of shape, form, line, color, and the possibility of pleasure and joy through use of one's own eye.
- B. *Suggested Activities*: (To be taken as suggestions only, added to, enlarged upon by every teacher of the department).
 1. Exhibition of variety of art forms.
 2. Discussion provoked by exhibit and teacher,
 - a. With questions such as: What is art? . . . What is it to me?
 - b. With such convictions arrived at as: We all use art, need it, want it, cannot avoid it.
 - c. Individual experiments such as:
 - (1) Expression from memory of observation and knowledge of art forms in architecture.
 - (2) Writing a sheet of names of shapes and illustrating them with graphic forms.
 - (3) Making architectural forms out of type forms, such as cubes, cylinders, and the like—in plasticine.

2nd half

- A. *Aim*: Discovery of the significance of shapes in architecture.

1. To see the relation of controlling factors in man's life and the forms he evolved.
2. To recognize man's *creative* ability as seen in the great variety of architectural forms.
3. To recognize necessity for and consequent adaptations to change.

B. *Suggested Activities:*

1. A lively exhibit of pictures showing obviously different forms, such as:

Tropical Straw Hut	Medieval Castle
American Indian Tipi	American Colonial House
Egyptian Pyramid	Gothic Church
Greek Temple	American Skyscraper
Chinese Temple	

2. Discussion arising from exhibit:

a. Such questions as:

- (1) Where would you expect to find this kind of structure?
- (2) Why isn't it more like this other one since both are man's dwellings?
- (3) What kinds of people produced these houses; what people these other ones?
- (4) What other things do you know about these people and the way they lived?

b. To arrive at such ideas as:

- (1) Art is man-made.
 - (2) What man makes is controlled by environment, needs, religious beliefs, etc.
 - (3) There is a decided difference between the types of expression of one culture and that of another, between that of one man and that of another man.
 - (4) Forms have undergone changes according to new needs and changing ideas.
3. Further discussion of at least one or two specific civilizations different from our own—through comparison

of the forms used. (Many pictures should be shown and, if possible, visits to the museum should be made.)

4. Suggested individual experiments:
 - a. Choose buildings you like from the collection display. Explain your choices.
 - b. Design a modern skyscraper—façade only, or whole form, in plasticine.
 - c. Compare two different types of buildings and explain their differences.
 - d. Collect pictures showing ways of life, industries and related architecture. Mount them in scrap books.
5. Some additional exercises to test increased awareness and concepts gained.

3rd Quarter. Further investigation of man's expression through the exploration of different forms of expression in painting, sculpture, and applied art.

A. *Aims:* To understand and appreciate man's eternal desire and need to express himself. To become aware of the great variety of man's invention and imagination in different cultures: American Indian, Egyptian, African, Medieval French, Early American.

B. *Suggested Activities:*

1. Exhibition of stimulating materials such as: Early cave drawings and paintings . . . Early implements in bone and ivory . . . Egyptian wall paintings and sculpture . . . Chinese sculpture . . . African sculpture . . . American Indian weaving, pottery, basketry, etc. . . . Eastern mosaics . . . Gothic sculpture . . . Early Italian painting . . . Modern sculpture . . . Art work of contemporary younger children.
2. Discussion with such questions as:
 - a. What prompted the Indian to express himself in these various ways in his bowls, blankets, etc.?
 - b. Do you think his friends liked them?
 - c. What forms of individual expression do you and your classmates have today?

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- d. Do you like the expressions of some of your classmates, in their behavior, in their compositions, in dancing, in the gym, in their appearance, voice, etc.?
 - e. What do you like to do best for fun and pleasure? Is there any art in it?
 - f. Are these the same kinds of pleasures you enjoyed some years ago?
 - g. Do you find sometimes that your *first* efforts in a new field are the best? What are some of your interests and tastes in the art field?
3. Exhibition. Further discussion and comparison of primitive drawings and children's work, with the point of bringing out similarities in freshness, strength of contrasts in tone and color, courage, symbolism, joy of using color.
4. To arrive at such ideas as:
- a. Man's creations have been the result of his great desires to express himself, his life, his needs, and to explore new fields.
 - b. We can respond through admiration for work of others or inspiration derived from it.
 - c. We all have a genuine inner drive to express ourselves in some way.
 - d. Beauty does not necessarily grow in proportion to increased facility.
 - e. Each one goes through the same stages of growth and development as does the race.
5. Suggested individual activities:
- a. Make a collection of pictures of primitive architecture, implements and kinds of decoration.
 - b. Visit Indian Exhibition at Museum of Natural History.
 - c. Visit Egyptian tomb at the Metropolitan Museum.
 - d. Make a collection of one kind of expression as sculpture, pottery, painting, etc. Compare them.
 - e. Collect pictures of sculpture, etc., in different cultures and compare.

4th Quarter. Experimentation in individual creative expression or group expression (according to teacher's judgment of each group).

A. *Suggested Activities:*

1. Compose an original poem and illustrate it in black and white.
2. Experiment with plasticine to see how many varieties of pottery shapes you can evolve.
3. Experiment with stick-figures in different actions.
4. Make a piece of soap sculpture of an animal.
5. Make an Indian village model using plasticine and any other materials you need.
6. Make a model for a good modern American town that plans for the wholesome lives of children and adults in this present day.

Term II—9th Grade—(Second Semester)

1st Quarter. Organization of class as in Term I. (Orderly lettering with *lower case of Gothic type* substituted for capitals used in Term I.)

2nd Quarter.

A. *Aim:* Consciousness of design. To establish the following ideas:

1. Design is everywhere; all things one sees and uses are made by such elements as line, dark and light, texture and color—assembled in various ways for various purposes.
2. A consciousness and understanding of the elements of design makes one a more discriminating person.
3. Purposes of design are in general four-fold:
 - a. Decorative and applied.
 - b. Functional and constructional.
 - c. Pictorial—story-telling.
 - d. Stimulative to imagination and contemplation.
4. To evaluate a design we must decide on:
 - a. Its ability to fulfill its purpose.

- b. Its appropriateness to its place and material.
- c. Its ability to satisfy man's eye and spirit.

B. *Suggested Activities:* First half of semester

1. A lively exhibit of old and new designs constructed for similar purposes—such as, old and new ice-boxes, lighting fixtures, automobiles, railroad trains (all well chosen for contrasts).
2. Discuss the following questions (using as often as possible the words: design, line, form, shape, proportion):
 - a. Is the new or old design more efficient, more suitable to its purpose? Is the old one or the new one more functional?
 - b. Is the new or old design more suitable to its material? (Metal flowers in chandeliers, silk festoons and fringes on lamp shades for electric lights, as well as modern lamps and colonial oil lamps.)
 - c. Which is better-looking according to your best judgment? Which would better suit a cabin? A modern apartment?
 - d. Is the more efficient usually the better-looking?
 - e. Do you know any other examples?

Lead to the generalization that "Form and Function" go hand in hand in all usable things; design therefore must be made first and foremost in consideration of use and material. (Get a general meaning for design established: It is an assemblage of lines, tones, shapes, etc., into *a unit*.)

3. *Suggested Creative Activity: Constructive Design.*
 - a. Teacher describes a need that must be met with a form and then asks the children to design the form for that need. Examples:
 - (1) Candies are to be kept safely on top of a desk. Cleanliness is important, freedom from dust. It should be easy to get a piece. The container should not be easily upset. It should be appropriate in a boy's room where everything is modern. Design the thing needed.

- (2) You wish to read in bed and yet keep warm though the window is open. You do not want to hold the book in your hand. Can something be made to hold the book in place while you read? Design it.

C. *Suggested Activities*: Second half of semester

1. Another exhibit of:

- a. Decorated and decorative objects, such as textiles, curtains, rugs, wall paper, ceramic figures (ornamental).
- b. Pictorial designs such as posters, book covers, illustrations, paintings.

2. Discussion of the purposes of these exhibits.

- a. With such leading questions as the following (using as often as possible the words: tones, textures, patterns, color):

- (1) Has this a purpose in the world? Has that?
- (2) Is the purpose related to man's material use, or does it serve merely his eye, his mind and spirit?
- (3) What do decorative objects do for man? How?
- (4) What can paintings do for man? How? Suggest ideas? Stir the imagination?
- (5) Are these as important as the practical side of art?

- b. To arrive at such generalizations as:

- (1) Art gives pleasure to man's eye and sense through patterns of varying tones, textures, and colors.
- (2) Art stirs the imagination of man and inspires him.
- (3) Art can express ideas and feeling quite as well as words can—through line, forms, tones, colors.

3. *Suggested Creative Activities*:

- a. Describe a place needing a simple decorative textile and the limitations that place or use puts upon the textile. Have students make appropriate designs.
- b. Choose three decorative objects (from actual things if possible) that will be pleasing together, such as: linoleum, curtains and mixing bowls for the kitchen; rug, curtains and furniture covering for the living-room.
- c. Choose a short descriptive poem and design an illustration appropriate for it.

- d. Make a decorative arrangement to add a pleasing pattern to a box top.

3rd Quarter. Concept: Order Is the Essential of Design.

A. *Aim*: To establish the following ideas:

1. No design exists until there is order; plan; organization.
2. Order is a strong human desire and necessity (chaos, its opposite, is repellent to human beings).
3. Order means unity, harmony of parts, no unnecessary parts.
4. Expression that has clear, forceful meaning, requires order.

B. *Suggested Activities*: General.

1. Materials used (for suggestion only):
 - a. Several examples of pottery, textiles, interiors, advertisements, sculptures and painting—some with and some without a high quality of order—are exhibited.
 - (1) Two pieces of pottery, one with fine form and decoration well related, the other with poor form and decoration unrelated.
 - (2) Textiles—one realistic cretonne without clear tone or line organization, one fine orderly one (modern or Renaissance).
 - (3) Interiors—one with a plan and well-related parts, one without plan and unrelated parts.
 - (4) Sculpture—one realistic story-telling modern American piece without order and one classic Greek from the Parthenon frieze or pediment.
 - (5) Painting—"Washington Crossing the Delaware" and a Seurat "marine."
2. In discussion such leading questions as:
 - a. What do you think is the artist's idea or purpose for making and decorating this vase this way? That one, that way?
 - b. What makes you think he had that meaning or purpose? Is it the use of lines, shapes, details, treatment, etc.?

- c. Has he used anything that is unnecessary?
 - d. Why are textiles decorated? Which of these two is more pleasing? Why?
 - e. In which of these two has the artist controlled, planned and put in order all the parts?
 - f. Which gives you the meaning at once? Which is a forceful, clear expression?
 - g. Just what is it that makes you like one more than the other?
 - h. Is order always necessary?
 - i. What effect is produced on us by things without order?
3. Conclusions reached: If the materials have been well chosen and the questions carefully directed, it will be seen that a clear sense of order or organization of design elements by the artist is of greatest importance to the expression or life of any art form.

C. *Suggested Creative Activities:*

1. Read a passage of fine description. Express its meaning or suggestion in a simple orderly dark and light design.
2. Take the constructive design you made during the second quarter and do it over with finer order. Decorate it appropriately.
3. Have students analyze a few samples of sculpture or painting to decide whether they are clear forceful expressions of what the artists seem to have had in their minds.

4th Quarter. Consciousness that design elements and their order produce definite psychological-emotional effects.

A. *Aim:* Development of the idea that design elements (line, dark and light and color) have varying psychological and emotional effects according to their varying combinations.

B. *Suggested Activities:*

1. Preliminary exercises—with considerable preparation in form of demonstration and example given by teacher. (Model stage used for demonstration if possible.)
 - a. Psychology of line expression—experiments are made to arrive at expression of majesty, fantasy, peace, carnival, etc.

- b. Psychology of dark and light expression—experiments are made to arrive at dramatic quality through dark and light.
- c. Psychology of color—same as above, using color in order to develop idea that line, dark and light, color, are materials for expression (like words and sounds).
- 2. A problem in stage design.
 - a. Development.
 - (1) Reading of play.
 - (2) Analysis for main points of action and of emotion.
 - (3) By what design elements and relationships can these be best expressed? vertical line? horizontal line? strong contrast of dark and light? What colors should be used? What proportion and placement of these colors will give the clearest expression?
 - b. Design worked out as class or individual problem, using above development.
 - (1) Criticism—Test for validity of design.

Before the actors appear, before a word is spoken or a note of music played, does this design give the idea or mood of the play? Could it be used just as well for a different play?
- 3. Discussion of other fields in which the effect of color, line, dark and light, etc., can be perceived. Advertising. Automobile design. Painting. Costume design.
- 4. Several exercises using different materials and subjects in making an analysis of the expression power of color, of pattern, etc.

Term III—10th Grade—(First Semester)

1st Quarter. Organization of class into a working unit.

This includes everything as in Term I through No. 4. In place of the other items, these are used:

- 5. Review of essentials of good labeling, mounting, margins, etc.
- 6. Planning a page with 3 different masses of type—different in size and importance. For example, make a notice for

a club meeting, or any other simple announcement. The purpose of this work is:

- a. To provide further training in skillful and controlled use of a pencil.
 - b. To show importance of design in advertising or on a printed page.
7. Planning a cover design for a project or research book. Emphasize fine craftsmanship.

2nd Quarter. Concept of style, taste, fashion, "my own taste."

A. *Aims:*

1. For self-knowledge and understanding and for tolerance of and interest in the differences between people and nationalities and times.
2. For the following ideas:
 - a. I exhibit my taste, myself, every time I assemble colors, lines, forms, etc., on myself, in my home, in written work, etc.
 - b. What I can say about art is of less importance than what I feel about it and how I use my knowledge of it.
 - c. Fashion is relatively much less important than taste. The individual and his needs come first.
 - d. Good taste requires design (plan) and that means unity (order).

B. *Suggested Activities:*

1. Introduction to Home Décoration by the teacher.
 - a. Stimulating questions such as the following:
 - (1) What makes you choose certain people for your friends? (They like what you like.)
 - (2) Must they like what you like to be your friends?
 - (3) Do you sometimes change your mind about friends? Why? (You change, they change, taste changes, experience changes you.)
 - (4) Do you always know what you like? In what things? (Ice-cream, colors, clothes, movies, home furnishings, people.)
 - (5) Do you like Italian Renaissance furniture? Do you know? Why don't you know?

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- (6) Do you like modern American or Colonial American better than Renaissance furniture?
 - (7) Next year will you like the same things? (This depends on experience.)
 - (8) If you had to choose furnishings for your own room, what would you do? (Get a lot of experience, acquaintance with possible choices, to find out what you like best.)
 - (9) Would you like now to try to find out what you like? There are enough things to satisfy all kinds of people.
- b. Lantern Slide Exhibit—showing the following contrasting styles:
- (1) Bedrooms, including French Louis XIV . . . American Colonial (early) . . . Italian Renaissance . . . Modern American (two types, one extremely severe and one very “feminine”).
 - (2) Furniture for bedrooms—dressing tables and chairs—including Extreme Modern . . . Elaborate French . . . American Colonial.
 - (3) Living-room, the fireplace wall—including American Colonial . . . elaborate Renaissance . . . severe Modern, stripped of decoration . . . Modern, decorative . . . English Tudor.
 - (4) Dining-room, including . . . Formal English . . . American Colonial . . . Modern.
- c. Comments and reactions are solicited by teacher.
- (1) She points out specific lines and characteristics while showing pictures to keep reaction fresh and to emphasize:
 - (a) “I am finding out what kind of person I am.”
 - (b) “I am an individual, different from my neighbor with likes and dislikes important to me.”
 - (c) “I do not have to choose the popular or fashionable style to be ‘correct.’ There is so much to choose from that is good, that I can choose entirely differently from my neighbor and be not only in ‘good taste’ but my choice will be more

interesting and attractive than if I duplicated hers."

(2) As the teacher shows the slides, she makes such comments as:

- (a) Notice outline of this mirror, this chair back, the little things on the dresser, line of the legs of dresser, and crystal light fixtures (Renaissance).
- (b) Notice outline here of circles and oblongs only, chair back, legs, little things on dresser (American Colonial).
- (c) Which do you prefer, the Renaissance or the Colonial?
- (d) Looking back at the first slides, make a second choice.
- (e) Do you like several very much, even though you prefer one in particular?
- (f) Are you the kind of person who likes severely plain things? (Boys usually do.)
- (g) "I think almost any girl would love this little bed," etc.
- (h) "Would you like to go to the 'House Budget-Built' at Macy's, Wanamaker's, etc.?"

Such questions will naturally develop ideas for future activities.

2. Suggested Research Activities:

- a. Visits to department stores, furniture stores.
- b. Collection of furniture and home decoration catalogues, textile samples, newspaper ads.
- c. Study of designs of chairs or any other pieces of furniture used throughout the ages.
- d. Collection of materials for planning "my own" room.
- e. How to make wall elevations and wall plans.
- f. Kitchens, linoleums, shelving oil cloth; colors appropriately chosen.
- g. Scrapbook containing pictures and samples of "Things I'd Like in My Ideal Home."

3. Suggested Creative Activity:

- a. Design of lamp-shade for "my own" lamp.

- b. Combining from actual materials, of which the teacher has a good supply—appropriate lamp, curtain materials, and wall paper for a room; or lamp and appropriate shade; or combination of china and linen (appropriate).
 - c. A plan for “my” ideal room—floor plan, wall elevations and actual samples of materials and pictures of furniture.
 - d. A design for a kitchen dining-nook (color, materials, etc.)
4. Some further activities suggested to test the gain in appreciation and new concepts.
- a. Aim: To relate some of the ideas gained in this quarter to other fields of expression, such as costume.
 - b. Suggested activities:
 - (1) An exhibit of costume materials with something of same procedure as “Introduction to Home Decoration,” or experiments in finding costume materials best suited to each of several types of children.
 - (2) Questions to stimulate application of ideas and attitudes gained in the field of “home decoration” to the field of costume.
 - (3) A new short problem to be solved. This should require the generalizations and appreciation developed in the previous activities.
- 3rd Quarter. Meaning of “Period” by (a) group observation and analysis through guided discussion of costume, architecture, furniture of same period; of different periods. (b) Individual research and creative activity—choice of Colonial, Medieval, Eastern, Primitive, etc.

A. *Aims:*

- 1. Concept to be developed: “Since taste is an expression of man’s likes and dislikes, his personality, his needs, his very life, taste changes as man changes.”

Example: The taste of people who lived in New England during the early pioneer period of American His-

tory is shown in their houses, their fine hand-made tools, homespun fabrics, etc. Furniture of that time, or made now in the design of that time, is said to be of the *Colonial* period. Furniture made in the taste of the people of my grandparents' time is of the *Victorian* period. Furniture made in the taste of today is said to be of the *Modern* period.

2. Concept to be developed: "If we are living in our own day and age, aware of ourselves and our needs, we are constantly evolving a new period." What is the Modern period; what is now said of it?
3. Enriched meanings for such words as Classic, Renaissance, Medieval, Byzantine, Persian, Oriental, Gothic, Primitive, Baroque, Rococo, Prehistoric, Archaic, Decadent. These meanings are made clear through observation of things—directed by teacher; through advised reading; through museum trips; and the like.

B. *Suggested Activities:*

1. Exhibitions observed and discussed.
 - a. Pictures of costumes through the ages hung on wall or shown by Daylight lantern.
 - b. Pictures of furniture, costume, architecture and applied arts of early Colonial period, placed next to pictures of same things of the Modern period.
 - c. A few pictures of architecture and costume of many different times and civilizations. These should be well mounted, grouped and labeled, and finally displayed at the same time for comparisons.
2. Research and creative activity:
 - a. Lists of interesting fields for research should be made from things suggested by the exhibits, by the pupils' own interests and experience, and by the teacher.
 - b. Subjects chosen by students after general discussion of sources for materials, that is, bibliographies, teachers' files, current periodicals, advertising booklets, current exhibits in New York City, etc., and listed with sources for reference.

<i>Suggested Subjects</i>	<i>Suggested Reference</i>
Colonial Furniture and Furnishings	See New York City High School Art Syllabus (Office of Art Director of New York City High Schools)
Architecture of Twentieth Century	
French Renaissance Architecture	
The Classic Greeks, Architecture and Pottery	
Costume of My Mother's Day	
Gothic Cathedrals	
American Indian Arts	
African Congo of Today	

- c. Forms for reports on projects or creative activity listed, such as:
- (1) A loose-leaf folder with appropriate cover, containing mounted illustrations, labels, descriptions, traced drawings or original drawings, etc.
 - (2) A series of models, such as soap-sculptured architecture, dolls in costume—accompanied by oral reports to the class.
 - (3) A series of original drawings or tracings with explanations.
 - (4) A report on readings, summarized on paper and given orally to the class.
 - (5) A modern original design using some characteristics of a past period for inspiration, as:
 - (a) A modern costume, classic inspiration.
 - (b) A modern tea house, oriental inspiration.
 - (6) An outdoor swimming pool and community sports center, done entirely in modern style to suit modern Americans—ground plan and elevation.
 - (7) Any creative problem that will use the concepts set up by the recent past activities.

4th Quarter. Experimentation in drawing the contour way.

A. *Aims*:

1. "To realize myself further, my own particular kind of observation, my style, my capacity to concentrate, to co-ordinate."
2. To look into portraiture of the ages—Holbein, Dürer, Rembrandt, Hals, Velasquez, Cézanne, Matisse, Whistler, Sargent.
3. To realize the difference between representation and creative art. What the camera can do and what the artist does.

B. *Suggested Activities* (to follow introduction by teacher of the contour way of drawing and its values):

1. Students make contour drawings of the profile of some extreme type (one of the class posing).
 - a. These drawings are very quickly and skillfully sorted into those made by students who have had courage to forget themselves and put down what they saw as well as they could, and those who didn't. Fine appreciation is given to those who did.
 - b. A second attempt to do the same head in profile. Reminders from teacher to "Have courage. Don't care too much about the result; it will take care of itself! Take care that you honestly use your eye and hand, etc." Another scrutiny of these follows. Teacher at once finds a few vital, creative observations. She analyzes them for the class, telling why they are so good, not because of their accuracy but because of the artists' honesty and courage!
 - c. This goes on for a few days until more and more show courage. Teacher and pupils begin to recognize John's drawing and Mary's and their differences. Some generalizations are made about "How an Artist Sees."
2. Investigation of some master's drawings—Holbein, Rembrandt, Matisse, etc.
3. Suggestions to class to carry out drawings in black and white or in color. Each one must be encouraged to be-

lieve that he has some potentiality as an artist. Some fine things showing genuine individuality will result.

Term IV—10th Grade—(Second Semester)

1st Quarter. Organization of class into a working unit. This includes everything as in Term I through No. 4. In place of the other items these are used:

5. Review of essentials of good labeling, mounting, etc.
6. Lettering of envelopes.
7. Planning two pages facing each other—using lower case type of lettering; emphasis on design qualities in mass and arrangement on pages. Content in pages to be chosen from Chapter I of Collins and Riley: *Art Appreciation*.

2nd Quarter.

A. *Aims:*

1. To develop self-confidence in individual power of expression.
2. To arouse the pupil to see the interest in his own life, family background, memories, etc.
3. To encourage pupil to see himself in an intense, dramatic, and vital way.
4. To develop the following ideas:
 - a. "I am an individual; my observations, my impressions, my memories, my taste and feelings are reasons for my individuality."
 - b. Imitation is much less important than the active use of one's own power of expression, no matter how limited these seem to be.
 - c. Art expression requires some knowledge in the use of the medium, its limitations and possibilities; keen observation; organization; elimination of unnecessary details, etc.

B. *Suggested Activities:*

1. A creative problem sincerely expressive of the child. For example, memory composition of (1) "An event during my vacation"; (2) "An incident in school"; (3) "A scene

at home in my own life.” (The subject matter must take its inspiration from something the student has seen, experienced or felt, or something he can observe at that time.)

a. *Stimulating Questions* led by the teacher to enable pupil to see himself as an individual and to convince him that the daily incidents of his life present highly colorful and varied experiences from which to draw.

- (1) Have you strong likes and dislikes? What are they?
- (2) How do you judge people—by appearance, facial expression, actions?
- (3) What are your favorite pastimes?
- (4) What kind of literature appeals to you—adventure stories, history, biographies, novels, plays?
- (5) Do you now know more about what kind of person you are? What kinds of things interest you, through this analysis? Can you express this in words or perhaps through a picture?

Whatever other questions will help each one to gather in his mind the visual content of some interesting experiences are asked—to lead definitely to the following attitude:

“I need have no fear or timidity in trying to put my thoughts on paper because if I can see or remember a concrete form I can draw it in *my own way*, and in art *my own way* is *the best way for me* to develop in understanding.”

b. The Problem Itself

- (1) Using line only, pupil puts down all forms necessary to describe some remembered event or situation. Constant recalling of that event to pupil's mind to enable him to visualize everything that will make that picture most expressive of that particular occasion to himself and others. He uses stick figures or any kinds of forms he can make.
- (2) Reorganization of that material to make a unified whole. Teacher makes blackboard drawings to explain general requirements of composition and how

to put things together "harmoniously" as problems arise calling for such help.

- (3) Finally the student traces the best of the sketches he has made.
- (4) Explanation of the use and function of color qualities is reviewed by the teacher.
 - (a) Demonstration through a portfolio of examples of fine use of color.
 - (b) Students make color charts to analyze kinds and combinations of color qualities, etc.
 - (c) Students analyze their own compositions to discover the kinds of colors that will best express the theme.
- (5) Students work out these compositions in color, referring to teacher for help when help is needed.

3rd and 4th Quarter. Free individual creative expression in relation to the art phase of each student's major interest. It may take the form of creative activity, or of research with collections of illustrative material, or any other form approved by the teacher.

A. Suggested Activities:

1. Lantern slide exhibit and discussion. For acquaintance with some unusual examples of art that reveal the individuality and character of the artist. Materials should be chosen from strongly different fields and periods to show that the enduring quality of individuality is found in primitive as well as sophisticated people. Sculpture and painting and applied arts should be included. Such examples as the following might be used:

Giotto and Michelangelo

Persian miniature and Chinese painting (eleventh century)

South African sculpture and Greek sculpture

American Indian and Colonial American

Monet and Van Gogh

Gainsborough and Holbein

Primitive bowls, Greek vase, Modern jar

2. Individual research

- a. To be freely chosen by students in relation to the art phase of their major interest. They list their interests as suggested below and with the teacher's help they find "how to study its art phase" and "what good project I would enjoy doing in connection with it." (This kind of problem cannot be managed in an oversized class or by a teacher who does not have plenty of illustrative materials, books, magazines, etc., for constant reference.)

<i>Interests</i>	<i>Research</i>	<i>Creative Activity</i>
Aeroplanes Automobiles	Designs for parts of locomotor vehicles—as decorative insignia, radiator caps, color schemes—silhouette—etc.	Construction of a small model—"my own design"—in soap sculpture, in wood.
Clothes	Costume of some period.	Gathering materials and designs for a complete outfit for myself.
Books	Earliest books made and the famous manuscripts up through modern book-making.	Making my own book.
Theater	Reading about stage design, gathering pictures of famous sets by great designers, studying current stage where possible.	Making a model stage for a given play.

(This list can be added to indefinitely according to students' inclinations and available materials.)

This term should end with each pupil having prepared one good piece of individual research into art and having executed a good piece of individual craftsmanship embodying his interest.

At the conclusion of the making of this plan it was offered to the fifteen members of the department, each of whom had been urged during the course of its development to contribute any ideas or suggestions which the committee might use. Now that it was finished, they were asked to study it and to prepare written comment and criticism on it. They asked for a term of trial to digest it, to understand it through practice and discussion. At the end of the term four or five members of the department as well as the four of the committee said they had nothing to say except that they liked it and felt unequal to criticizing it. They needed more time to try to get it all in operation and to see it more clearly.

The department spent most of its faculty meetings for about two years discussing the meaning of this course and interpreting how it was to be used. The committee met separately to consider the criticism and make changes where they felt the criticism was basic and useful. However, there was little of such criticism offered except by the members of the committee themselves. Some of the suggestions that came from different members of the group during the first few terms of operation of the plan are listed below:

1. It has far too much ground to be covered in the given time.
2. It hasn't enough material to be taught.
3. The order of development could be better in spots.
4. Architecture is not the best field through which to introduce the first term's work.
5. It is impossible to get many groups of first-year students to do the kind of profitable discussion which the plan

demands. They haven't the necessary language or freedom of expression.

6. The plan requires too much student-initiative. Students wish to be—and they usually are—told what to think. They are not used to telling what they themselves think and feel and see.

The committee considered and discussed these points of criticism and presented their reactions. They incorporated in the plan the changes which seemed justifiable and necessary to meet the needs of the majority of the group.

This process of meeting for criticism and reconstruction of the plan continued for five semesters. In the course of this time, after looking at the samples of work done by various members of the group, after listening to their estimates of the plan, and seeing their classroom procedures, certain conclusions were agreed upon by the original five members of the committee. These five members were sufficiently equal in intelligence and in general creative power to work well together; they were sensitive enough to the reactions of the whole group to draw representative conclusions.

CONCLUSIONS

1. That no predetermined plan of procedure could be followed if the teacher had to meet any combination of the following four conditions; that when she worked under such conditions, whatever in her best judgment kept students profitably busy was a legitimate plan.

- a. If 40 pupils or more reported for two 45-minute periods a week in an unequipped classroom.
- b. If a large number of mentally under-average and poorly equipped children were in one class.
- c. If a large number of maladjusted or "rebel" children, generally disposed not to make any effort to be part of the group, were in one class.
- d. If the teacher's program required her to meet in two

different rooms two other large classes, one just before and one immediately after any such group described above, with no opportunity to prepare materials or exhibits in advance.

2. That some few teachers did not have and could not seem to acquire the psychological basis of thinking essential to the proper interpretation of this new course of study. To them, if the goal was not subject matter in the form of esthetic principles or historical facts, there was nothing to be taught. To work for individual reaction to things, to give encouragement to finer perception and sensibility, could not be understood as a goal. Nor could means be devised for such activity by teachers who had long ago lost the value of individual response in their own lives. They simply could not comprehend goals expressed in terms of general psychological values. (This committee concluded that such teachers should be advised to retire, but since they must be retained in large systems, nothing humanly remains to be done but to tolerate them as understandingly as possible.)

3. That some teachers were so oriented that their very habits of routine made it impossible for them to do the more creative thing. They wanted to be told, as the students did, more exactly what to do. They could not "let things happen" and direct the procedure as artist-teachers. They were not creative people.

4. That there could be no objective measuring of the success or failure of this course after five terms, because:

a. There was no possible guarantee that a student would meet the same interpretations of the plan four terms from four different teachers. In spite of the effort devoted to establishing a commonly accepted educational philosophy, there were many persons in the teaching group of fifteen who were not sufficiently realistic to relate their classroom procedure to this newly evolved philosophy.

- b. Actually the most sensitive teachers of the group could not keep functioning creatively the greater part of the time because of overstrain from the disintegrating general conditions listed at the beginning of this chapter and the long hours of work.
 - c. The plan had to be altered to suit the conditions of many groups as mentioned above, and in some groups and for some time art work had to be used merely as occupational therapy.
5. That no genuinely functioning plan could be made until the administration was ready to reorganize the school to make possible at least the following changes:
- a. Homogeneous grouping of students.
 - b. Smaller classes.
 - c. A clarified educational policy, an educational philosophy which was evolving for the *whole* school.
 - d. Employment only of open-minded and properly equipped teachers.
 - e. A co-operative management of the whole school by the whole staff.
6. That since this plan produced excellent results for better teachers with the more normal groups, nothing better could be done than to use this plan to whatever extent it was usable under the existing conditions of work. If conditions prohibited the freedom necessary for the more purely creative work, the plan had to be adapted to the particular situation.

It seems clear that any group of serious workers under such a public school organization who honestly analyze and face conditions of work similar to these are at an impasse in producing any functioning scheme until the leaders and administrators will also honestly face the facts. Until the latter are willing to see clearly the evil ways of the present system of organization and produce the major operations necessary

to re-orient its whole behavior toward its original purpose, that of educating every child, the piecemeal efforts of a few here and there cannot help very much.

However, if a sufficient number of small groups should be willing to make as thorough an effort as this group made in spite of their overwhelming handicaps, there would be a nucleus of clear-visioned teachers ready to start the much-needed reorganization of education which our public institutions must face soon to be saved from complete futility. And if this nucleus can only maintain its own life it will ultimately leaven every institution of our public life and bring to it the reality of mature, healthy development.

Art Appreciation in an Ideal School Situation

CREATIVE ACTIVITIES FOR DEVELOPING ART APPRECIATION

IF appreciative awareness is to be a part of everyday life and an attitude toward life itself, then any scheme which depends merely on the art program of the school to develop this awareness is obviously inadequate if not unrealistic. In a good secondary school situation in which classes are small and rooms are well equipped and supervised, teachers with creative leadership and vision can make the development of appreciation a goal in every subject having any claim to a cultural value. Appreciation of the arts can best be developed through such experiences as are outlined in Chapters VI, VII, and VIII, but the appreciation capacity in general, the habit of receptive awareness, must be encouraged and used as an avenue of learning by the teacher of English, of History, of the Social Sciences, and of all those subjects which are not technically scientific.

Much of the content might well be omitted from such general art appreciation courses as the one outlined in Chapter XII and included instead in other subject matter classes. And if this were possible, then the art content and creative method outlined in Chapters VI, VII, and VIII could be used more directly in the building of art appreciation. The more thoroughly creative experiences suggested in those chapters offer greater opportunities for finding out the specific nature and quality of each student's ability in a number

of fields. At the end of such a course the average student shows a genuine receptivity to esthetic values, an intelligent appreciation of our rich art heritage, a greater visual awareness, and what is even more important, a definite amount of self-knowledge and developed individuality. This has happened time and time again, even among boys and girls brought up in the poorest city environment without any encouragement for this kind of growth from their heritage or their home life. Whether such courses prepare students vocationally is relatively not important. No strictly vocational aim is intended in the plans suggested here. However, there is such rich content and experience provided for in this course that definite orientation in a vocational direction is often the result.

When creative activities are properly used by the teacher, the specific child under his guidance becomes far better prepared for appreciation of art and of life than the combination of all the stereotyped courses in art history, art principles or design techniques could have made him. Creative work is effective because it properly and naturally uses the child's life in an integrated fashion. That is, he works with his senses, his mind, his emotions concurrently; he grows naturally and according to organic law, as a total, not by pieces.

HOW AND WHEN TO INTRODUCE THE ART OF THE AGES

To provide for the presentation of the art of the ages in such a course as this, two tentative and partial lists are compiled. One includes those historical forms which most naturally would have to be seen and studied for their esthetic (not historical) values. Parallel with this list is one indicating related creative activities. The ideal way to enrich one's understanding of the art heritage is to come upon phases of it at times when they can be appealing and meaningful. This necessarily eliminates presentation in chronological order, or historical sequence.

The way to appreciation, it must be remembered, is at least three-quarters sensual and emotional. A concrete relationship with the art of another time can best be made when one's own expression is connected with it in some way—through use of form, manner of execution or content. To be more specific, if a person is having his earliest experiences of expression in line and he is shown a Rembrandt etching or a Botticelli painting, his eye is likely to be too innocent to see through its complex nature; it becomes impossible for him to isolate the line the artist used and connect it in any way with his own problem. If, however, one struggling to see contour more sensitively is shown Dürer's "Praying Hands" or some of Picasso's exquisite line drawings, he may make an immediate connection with them; they are related definitely to his own problem, to what he has been seeing and trying to put down in his own way.

No matter how great the work of an old master is, it may mean nothing to a youth unless it is presented to him at a time when it is possible for it to make a definite appeal to him as relative to his own experience and comprehension. Beginners should not be expected to appreciate the esthetic quality in paintings of the Venetian school, with their complex use of tone and line and form. They may be interested in the realistic representation of the human body or excited by the sensuous beauty of color, but it is not likely that their eyes will be able to discern the esthetic factors out of the complex story-telling representation.

Below is a list of historical examples appropriately used as stimulative and illustrative materials in connection with a series of student experiences. This is neither exhaustive nor valuable for every child; it is merely a suggestion for a more realistic kind of approach to the rich and provocative materials of the past. Things which appeal to twelve-year-olds often no longer interest the fifteen-year-olds; and things com-

elling the interest of fifteen-year-olds are often far too complex for twelve-year-olds. There is need for a good deal of study of the visual capacity and comprehension of adolescents. As soon as interest in the subject matter overwhelms interest in form it is difficult to tell whether or not visual choices and judgments of children are being interfered with by intellectual association. The innocence of eye, necessary to the esthetic perception, requires a detachment difficult to maintain. Children of eleven or twelve are more likely to have it than are the more experienced fifteen- or sixteen-year-olds.

It would therefore seem wise to show the beginner those primitive, naive, and simple expressions of man which are quite far removed from the realistic story-telling or intellectual quality. However, primitive strength and integrity can be found in many places other than in the art of the primitives. As has been said, beginners who are working for fine sensitive observation in their contour drawings can find in the work of Albrecht Dürer and in some of the great Chinese art real inspiration and joy; but they may also find support for their own kind of vision and interpretation in the fine drawings of the contemporary, Picasso. A strange correspondence or connection with the art of the past might be seen by them in the cave drawings or in the Egyptian wall decorations. Some children will experience the appeal of one, and others the appeal of another. But there is a great likelihood that a feeling for one of these line expressions will definitely be established while they are working with the isolated element of line.

Here then are some more suggestions of how and when to introduce the rich art heritage in a significant way. A well-planned course will be made to cover or make contact with at least some of the great works of every great art period.

<i>Student Experience</i>	<i>Works of Art to Be Studied for Special Esthetic Qualities</i>
Contour Drawing, Sketching and Constructive Drawing	1. Cave drawings 2. Egyptian wall-drawings 3. Great Chinese line drawings and paintings (11th century) 4. Dürer's drawings 5. Michelangelo's drawings 6. Picasso's drawings 7. Degas' drawings 8. Daumier's drawings 9. Covarrubias' highly stylized drawings 10. Hugo Gellert's crayon drawings
Composition Using Form-and-Space Representation	1. Early Italian paintings—Giotto, Gozzoli 2. Paintings by Holbein and Rembrandt 3. Cézanne's apples and landscapes 4. Henri Rousseau's compositions 5. Rivera or Orozco murals 6. Henry McFee's still life
Compositions Using Pattern:	
I. In Line	Botticelli's rhythmic compositions Giotto's compelling line Some Japanese prints Some Chinese paintings
II. In Tone	H. Rousseau Seurat Persian miniature paintings American Indian applied arts Early Italian painting Braque's abstractions Modern French rug designs

<i>Student Experience</i>	<i>Works of Art to Be Studied for Special Esthetic Qualities</i>
III. In Form	Some Greek sculpture Some Egyptian sculpture Modern skyscraper architecture
IV. In Color	Persian miniature painting Chinese porcelains Medieval fabrics Matisse Manet Van Gogh Gauguin

Although acquaintance with works of art gives no assurance of esthetic appreciation of them, an eye that has long been deprived of seeing fine images will need a much longer time to become aware of esthetic quality than one used to seeing fine forms and fine relationships. There is much to be said for the influence of being exposed to fine art in the nature of one's environment. If one is used to fine harmonious relationships and beauty, the absence of them will invariably shock one's sensitivity, even though the ability may be lacking to analyze the cause of the shock. On the other hand, human beings brought up in squalid, ugly city surroundings may be so suspicious of things very different from those in their own environment that they are closed to them entirely. Or they may be so open to whatever signifies a better condition of life that they accept any bourgeois pretension for the real thing and admire it indiscriminately.

PROVIDING AN IDEAL SCHOOL ENVIRONMENT

The ideal school environment necessarily includes a very well-equipped art research and display room. Under natural conditions of work a student should always be able to see pictures and models which will clarify his concepts of the past and enrich his contacts with contemporary life. In

other words, instead of being isolated in a public building too remote for daily use, the museum should be constantly moving through school exhibit rooms.

For every school of a thousand pupils it would be necessary to have at least one museum director and co-ordinator. She should be free of a teaching schedule, yet constantly informed of the ground being covered by the different groups of students in their subject classes. The position would require a new kind of museum worker; one who has a very broad scholarship, discriminating appreciation and knowledge of education. She would have to be a past master of display, one who knows how to help students search for pictures, mount them, label them, relate them to content, and so on. She would have to be adaptable and clever enough to get up a small pertinent display for a given purpose at a moment's notice. She would have to be sufficiently aware of the expression of her day to find pictures of all the important new forms and announcements of all the worth-while current exhibits. She would have to be familiar with all the new art publications and know which ones would be useful for adolescents. She would have to know all the sources for getting pictures and keep continually increasing the school's collections.

Some of the things every secondary school should have as a minimum for its permanent collection are:

1. Large (20" x 30") photographs of the outstanding architecture of the ages.
2. A folder of fine prints and portraits by old and new masters.
3. A collection of the finest flower paintings by great masters.
4. A collection of still-life compositions of outstanding character.
5. Landscapes representing all the different schools of painting.
6. Famous paintings of interiors.

7. Famous genre paintings.
8. Pictures of the finest sculpture of every great period.
9. American Indian applied arts.
10. Photographs of interiors—of every decorative style.
11. Textiles of important periods (actual mounted samples are better than photographs).
12. Folders containing fairly comprehensive collections of the work of at least one or two great artists of every important period of art.
13. A folder containing only *line* expressions, or paintings and forms in which line is the most important and obvious esthetic element.
14. A folder containing examples of excellent dark and light pattern organization.
15. A folder containing examples of exquisite and rare color combinations, either colored prints or mounted pieces of textiles.
16. A folder containing fine examples of graphic arts, that is, etchings, drypoints, block prints, and lithographs.
17. A series of models of world-famous architectural forms; such as a Greek temple, a Gothic church, a Moslem temple, a Renaissance palace, an American colonial dwelling, a peasant cottage, a modern skyscraper, and a modern dwelling of international style. These could be modeled in plaster or carried out in papier mâché and fastened to horizontal bases so that one could handle them and set them in juxtaposition for comparative study.
18. A model stage with lights, dimmers, spots, etc., as nearly like the equipment of a real stage as possible.
19. A whole set of well-made costumes of the major periods and peoples of the past and present.
20. A collection of pictures of the finest current modern crafts—in wood, in glass, in textiles, in furniture, in metal.

The above list is just a starting point of minimum essentials no secondary school can afford to be without if it takes seriously enough the teaching of art appreciation. A person's appreciation of literature cannot grow without contact with

the finest examples of literature; in the same way art appreciation cannot grow in an eye-starved world. The importance of this phase of indirect teaching through quiet leisurely perusal of pictures is increasingly important today in the greatly overgrown schools in cities.

In many city districts there is not one fine building or statue or bit of nature to be found! Many of our city school children are actually deprived of fine visual experiences, and they are conditioned to surroundings which are tawdry and pathetically ugly. Large numbers of them arrive at the age of fourteen or fifteen years actually without ever having seen a genuine work of man-made art! Naturally, they could not by any wild stretch of the imagination be expected to become discriminating visually in the short time span of the average high school course in so-called art appreciation. It is presumptuous if not absurd to claim such a possible outcome.

THE PLACE OF VISUAL MATERIALS IN THE CURRICULUM

However, if the visual avenue of learning is properly used to enrich and give increased significance to the content of English, Social Science, and all those subjects dealing with man and his work, how much excellent visual experience would result on which to build esthetic awareness! As outlined in Chapter XII, much of the work done for art appreciation's sake is more in the fields of literature and the social sciences. But the teachers who made this course found that the children had almost no fine visual images or knowledge on which to build. They therefore had to go back to feed them meanings through vision before they could direct attention to comparison or analytical study of the images. Thus the responsibility which should have been assumed by the literature and social science departments fell into the hands of the art teachers.

Actually each of the departments of the school should use visual materials. The teachers of English, for example,

should plan exhibits of pictures of forms and places and costumes relative to the setting of each literary work studied by each group during the term. They should use the model stage to clarify and heighten the color of all those meanings requiring use of graphic or plastic form. The Social Science classes should make use of quantities of displays and charts to clarify and make vivid the important abstract meanings they present. The more background of visual understanding a child gets the richer is his awareness of meaning through form. This use of graphic means is provocative to the imagination and a far surer avenue of understanding for the greater majority of students than the verbal means alone can be.

Many museums have facilities for and are most co-operative in assisting with loan exhibits of almost any kind of material. The schools in larger cities often do not use them to any extent because there is no provision made in their program or their building for the time or space necessary for a functioning co-operation. Schools today make excellent provision for the coaching of all kinds of extra-curricular athletic activities; some day perhaps the very necessary "extra-curricular" cultural activity may be put into a place of similar importance.

Teachers from small towns and rural districts say enviously to the city teachers, "If only we could use the museum as you can!" But they do not know that the efficiency of the city high school's complex organization practically excludes the possibility of more than one or two contacts with the museum in a year. In fact, unless the students are lucky enough to have fallen into the classes of the few museum-minded and unselfish teachers, who are willing to use their own free time for students, they may go through four years of high school, as many of them do, without ever making one visit to any museum.

The school museum room, or exhibit room, should be so

provocative and changing that there are daily attractions in it for every child. It should be a very large room where numbers of students can sit comfortably and look at wall exhibits. Well-lighted slant-top tables should be provided so that students can look at and compare pictures taken from files. Plenty of student aid should be enlisted so that an excellent co-operative spirit is continually at work in it. The room should be open to any student who needs to leave a classroom to look up something at the opportune moment. It should be open at any time to a teacher who wishes to bring a group to a particular exhibit for observation and study. Besides a great deal of wall space, it should have a small model demonstration stage in front of which at least a whole class of pupils can gather at one time to see a demonstration. It should have excellent display opportunities for three-dimensional architectural models, and the like. It should have increasingly comprehensive files of pictures of all kinds of things, of places, of people and their works. It should be possible for any student to borrow for a day or two, one or more of them, just as he borrows a book from the reference library. There should be a reference room given over to the files, and materials for the files should be constantly contributed to by teachers and students as well as by the city budget. A fairly large room, leading from the reference room, should be equipped with an excellent lantern and opaque projector, ready at all times for the showing of a slide collection or any collection of small pictures to a whole class. And with the recent development of some excellent motion pictures for educational purposes, the necessary equipment for the showing of films should be added, a fine film library established, with student or adult operators ready on call at any time.

Such a set of rooms—empty at some times during the day, certainly not housing regularly scheduled classes under instruction—can fulfill a most necessary and valuable educa-

tional function. Of course the budget-makers and building-planners, the "efficiency" men who require that every corner of every building be filled to overflow every hour of every day, would have to experience a great change of standard before any such highly potential educational unit could be included in the school. Yet these very facilities are probably far more important to all-round child growth than the great footage of space now being given over to the locker rooms, laundry rooms and dressing rooms connected with the great swimming pools—the pride and joy of every modern school-man!

Progressive elementary schools have had the time and opportunity to do a great deal with this kind of suggested visual education, but the secondary schools in general have lagged behind. A few attempts have been made to install school galleries in large public schools, but no fine continued program of correlation with school studies and museum materials has resulted from them. For example, three of the outstanding attempts in this direction in New York City have failed to function continuously for such reasons as the following:

1. Lack of discrimination in the selection of exhibits—which turns a great opportunity into a very questionable influence.
2. Lack of time allowed to the one in charge for changing of the exhibits; thus the exhibits became static and the student body lost interest.
3. Lack of ability to secure enough teacher supervision to keep the gallery open at all times.
4. Lack of ability to secure enough esthetically-moving exhibits to make the gallery important as an avenue to art appreciation.

The failure of these partial attempts to use the gallery as an important educational factor has not encouraged the authorities to install them in the newer buildings.

So it must be emphasized once more—it is not the space or time alone, but rather the right kind of museum workers that are necessary for the genuine educational functioning of this proposed Visual Education Department. The permanent displays of well-framed and expensive prints hung in dark and narrow school halls could well be omitted in consideration of their small educational contribution. Poorly lighted pictures hung as wall decorations and without any direct contact with the life or study of students fail to provide the “influence” which the pedagogues who hang them claim for them. Students seldom glance at them after the first week or two of school. Also, the exhibits hung to impress visitors, to “show off,” to “decorate,” are quite removed from the kind of genuine educational exhibits referred to here. Functioning educational displays require co-operative planning with the subject teacher and the art teacher. They generally are either the outcome of or the stimulus for specific student activities.

THE NEED FOR LEISURE-TIME ACTIVITIES

All of this seems definitely to point to a need for planned free time in school for both pupils and teachers. The thoroughly organized procedures of crowded schools preclude the possibility for private conference, leisurely contemplation, and quiet perusal of drawings, paintings, models, and the like. Moreover, if appreciation is to grow naturally, free time must be given once or twice a week for completing self-initiated activity, for small group meetings, for teacher conferences and preparation of materials. Appreciation is not bidden by mind, by teacher direction or by acquisitive drive. It comes only in the completely quiet, receptive atmosphere of chosen interest. And because appreciation is usually a matter which requires entirely individual approach and stimulus, the teacher must have the free time to make these in-

dividual "extra-curricular" contacts if she is to do her most effective work on the side of the cultural goals.

This has again led us out of the subject-matter school as it is organized today to a vision of a better kind of organization, a more definitely functioning school concerned with a genuine education for every individual. If only high school educators had the vision to drop concern for the requirements of outmoded academic colleges—the subject-matter requirements of English, French, Mathematics, Science, etc.—and think straight about the requirements of adolescents! If they thought of human beings only and the life they have to face, they might then find room on a program for some of the genuine concentration and quiet contemplation and the human contacts which any real growth demands. The content the average English teacher feels she must cover, she will tell you, leaves her too little time for individual creative work. The French teacher says practically the same thing, especially if she is in a school where there are many bright students who expect to go to college.

And so it goes—children cannot be really educated because they have too many facts to learn, to be tested on, to pass and get credit for! And teachers are too absorbed in meeting these requirements, and too afraid to dare to stand out against the lagging academic world or to help to remake it! The need is clear. It is for free-minded teachers of vision, teachers ready to drop old useless patterns, willing to shoulder the problems of facing the immediate situation realistically, and courageous enough to forge out a new shape, to make a new blueprint.

Reconstructing the Secondary School to Make It Function for Every Child

THE NEED FOR EDUCATIONAL RECONSTRUCTION

IN the previous chapters a philosophy of creative education has been described, and its application under the difficult city high school organization demonstrated. In many school situations handicaps are so numerous and so grave that they allow little or no possibility of honest creative teaching. Obviously ways must be found to reconstruct such systems that choke their own fine purposes. Just as old tenements are torn down to make way for modern housing plants, so the school organization which holds on to old outmoded values and obstructive precedents must be discarded and replaced with a modern structure.

It may seem presumptuous to suggest that the artist-teacher's way of reconstructing the high school be used when so many curriculum specialists are constantly at work at this very problem. But the urgency of the situation requires that every honest teacher do her own constructive thinking about it, even though she may not be able immediately to evolve a wholly satisfactory new plan.

The new education can be thought of as our great American architect, Frank Lloyd Wright, thinks of the new architecture. Old standards of style and construction must go. There must be a return to construction principles that are everlasting. In the same way in which the architect must be

freed, so must the teacher and administrator be freed from slavery to the exterior patterns of the past.

THE CRITERIA UPON WHICH THE CHANGES MUST BE MADE

Of course there are some ideals or principles common to all worthy structures of all times which must be maintained. The first is functionalism, or relatedness to the specific life-needs for which the structure is designed. The second is honest use of the new materials and their implications upon design. The third is organic order, unity, which is the requirement of all "living" forms.

In applying these to present-day education, how would the school be changed? The first requirement, functionalism, would cause the greatest of breaks with the present system. It would require such planning that every individual would get the fullest opportunity to grow the way *he has to grow*; that is, according to the *laws of his own nature*. This would mean a program adaptable for honest growth for those who never attain an I.Q. over 75, for those who average about 100, and also for those who have reached 135 at the age of thirteen. It would mean that class groups of forty or forty-five children would not be permitted. Upon entrance students would not be classified as candidates, first, for academic and college preparatory courses; second, for business or commercial courses; and, third, for trades and industrial or manual courses. This phase of the present school structure is obsolete. Functionalism demands a new structure for a new and modern purpose!

There are some facts about public education in large cities that have never been considered in the curriculum plans. An important one deals with the honest needs of the under-average ability group. The larger group of students entering secondary schools today has become the group that is *below* so-called average. The "sub-average"—still thought

of by many as a small minority, but probably in the majority—either muddle along in high school until they “skin through” on a 65 percent average of work, or they drop out as soon as they have reached the age requirement of the compulsory education law.

A large percentage receiving high school diplomas and the accompanying social sanction leave school with little or no real development except in compromise and camouflage. Many of these have no hope of future intellectual increase and fulfillment, no hope of fine functioning in life; they have only a sort of recognition that they are “educated” and prepared for adult life.

THE NEED FOR SELF-UNDERSTANDING AND SOCIAL UNDERSTANDING

What can be done about a new plan? How can it be designed, this scheme of education that will intrinsically function for *all*, that will help all to know themselves and better understand the outside world? These are obligations which must be beacon lights of orientation in planning. And they are the all-important obligations, regardless of high school graduation requirements, college entrance requirements, or vocational preparedness!

Of course, one cannot plan education for the elementary years on one philosophy; the high school years on another. But since this volume limits itself to the high school level, the consideration here shall again be confined to the secondary school period.

Most twelve- and thirteen-year-olds come to high school expectant, hopeful, with the freshness and sensitivity of newly born things. Most of them are courageous enough to give generous confidence to those who properly respect it. They exhibit, more openly than at any other time in life, their inner natures, their particular sensitivities, their poten-

tialities. Their aspirations are generally high. Their ambitions change daily.

The cues to "finding them out" are their talents and their special aptitudes as well as their limitations. Most of the educator's work at this point is to discover for each student his particular way of growth. And if it happens that he is equal only to the small manual tasks and not to the pre-professional course, the educator must have the honesty to recognize it, and the imagination to find appropriate materials and ways to his enrichment. After all, craftsmen have been and can be *great* men. The manual thing must be put back into a proper, well-respected place in the school.

WHAT GROUPING, IF ANY, IS VALID?

But before elaborating on a plan of work that would function toward life orientation, it might be wise to consider how the students can be grouped more appropriately at the outset. Is there any valid method? Can the new psychological materials of tests and measurements make planning simpler? There is now quite general acceptance of the theory that the I.Q. test indicates at a given time a person's power of acquisition of ideas through language. The reading ability tests likewise give indication of general power of understanding the printed page. There is little doubt that some of the special ability tests give indications also of native power in special directions. Very valuable help therefore can come from the sincere and imaginative educational psychologist, if the results of his findings are used freely and imaginatively as he would have them used—merely as indices to understanding, never as final measurements. The only honest use the teacher can make of the most reliable tests is a most general and tentative one. They must not be used as early as high school entrance in grouping for technical or pre-professional courses of study.

Much data can be collected, indicative of the potential-

ties and aptitudes of students entering high school. A tentative threefold grouping can be made as follows: first, the high-averaged, all-round, very able; second, the medium or slower group; and third, the under-averaged or backward group. This tentative first grouping should not be known to students or parents in the beginning. The teachers must be well impressed with its flexibility.

Next, a wholly new system of rating must be devised which will orient anew the thinking of the teaching staff. Each teacher might have a series of pages in a large convenient notebook devoted to every pupil she teaches. Periodically, records would be made of the teacher's observations of the student's concentration power, his ability to reason, to judge, his initiative, his originality, his technical controls, and the like. At a weekly or bi-weekly conference of all the teachers of each group of students, comparisons of these records would be made and a serious effort sustained for ultimately arriving at the understanding of every child. At any point where sufficient evidence has accumulated to indicate that a mistake was made in the original grouping, the grouping would be changed.

INTEGRATING GENERAL CONTENT AND CREATIVE ACTIVITIES

Now to the plan of work. First, there would be such general activities, such free exercise of the ego, such abundance of opportunities for honest exchange of ideas and ideals that no student would be committed to failure because he was not equipped with some special ability or intellectual trait required by the nature of his studies. Growth, expression and orientation would not be sacrificed for a limited accomplishment in information or skill.

This does not mean in any sense that disciplines would be omitted. In the foregoing chapters the self-discipline requirement of the creative activity has been shown. The self-

realization and knowledge which naturally come from the honest educational use of creative activity were also explained. These outcomes have been confirmed by the observations of artist-teachers in the graphic and plastic arts, and in the fields of literature and music and the dance as well. Not only are they entirely in agreement about the nature of these outcomes; what is more, they have become a kind of fraternity, a group of mutually understanding workers, even though they do not know one another's specific art forms and techniques. They recognize the charlatan or poseur when he appears among them, and invariably they agree that he lacks the inner authority of the genuine creative experience.

So it seems most logical that in any scheme functioning toward orientation and self-understanding for every individual the school would have to use the creative arts and the artist-teacher for a large part of the program—and in at least the first two years of the secondary school. The general and more cultural subjects, such as English, Fine Arts, Music, Drama, and the Dance, would *rightfully occupy at least half of the whole program* for thorough orientation work.

This statement does not imply that every individual is to produce a work of art, or that he is to be led to a vocational use of one of the arts. As a matter of fact, very few are found with high enough standards of character, personal equipment, vitality and penetration for an honest career in the creative arts. But it does imply that individual potentialities of various kinds are exposed and understood through this approach. At all three levels—those above average, average and below average—varying degrees of potentiality in the following directions become clear: (1) concentration power; (2) natural equipment of eye, ear, voice; (3) dramatic power; (4) judgment and generalization ability; (5) physical co-ordination; (6) self-control; (7) imagination and initiative; (8) leadership; (9) social adaptability. And, moreover, every child learns to

measure himself and his capacities in these honest valid terms.

The reason for the tentative groupings of high, medium and low can now be seen. One group would be permitted to move slowly but without sense of failure or limitation, while another would move rapidly without loss of time due to compromise with backward individuals.

In two or three months' time the students would begin naturally to group themselves according to interests and abilities. The accomplishment and enthusiasm of some would point to the manual side of expression—craftsmanship and constructive enterprise. Others would be the actors. Still others would concentrate on the written word, school publications, speech-making and argumentation, and the like.

If the common and honest purpose of orientation for every student is sought, there would be no serious concern about the quantity of time each subject division consumed. For example, if the Fine Arts course is giving a student his greatest degree of development through expression and research there would be no justification for the teacher of English or Music to be jealous of the situation and insist that the child's time be divided into equal parts. But at the same time, the fine arts teacher would have to be sure of the validity of the amount of time the student is spending under her supervision. As has been said before, the function of this plan is not to cover ground in the subject-matter field, but to orientate each individual—to help him find his own direction. And one art is as able to do this as another under the guidance of an artist-teacher.

Now what of the other half of the program for the first two high school years? And how would it overlap and interlace with the program in the arts? What would be planned that would definitely help adolescents understand the laws of the material universe operating in every man's life, and also those man-made laws of social institutions? Facts, experi-

mentation, generalization and acquisition of large concepts would be necessary for real orientation in this direction. Obviously the sciences and social sciences lend themselves best to this kind of necessary understanding.

But the creative method of approach and procedure would have to be practiced in these fields as well as in the others. There would be no one series of laboratory experiments required of every student; there would be no memorizing of a series of texts. Rather a vast number of projects would be designed to find out, to explore, to reach understanding of basic concepts of social life and basic scientific knowledge. This would necessitate inspiring experiences in field work, individual observation and research as well as most carefully guided reading and discussion. It would require fine "stage setting" on the part of a stimulating teacher.

Teachers in these fields would have to reorganize and re-plan all their content. Two-year courses in organized biology or elementary physics or chemistry as preparatory college subjects would have to give way to courses as appropriate for those not planning to finish high school or to go to college as for those who might later actually become scientists.

In other words, for the first two years the school would function toward a general basic cultural equipment for life.

The history courses still being given in many schools consist in general of an accumulation of dates of kings and wars, and accounts of changing possessions. These would have to be replaced by a broad study of the different peoples of the earth, their ways of life, their environmental conditions, their standards and their beliefs. Rich and broad content would show the relationships between standards of living and ways of thinking, economic states and political states, climatic conditions and racial characteristics, natural resources and industries.

Thus the old geography with boundaries and contours to be memorized, the old history with tests on dates and names,

even the unsatisfactory newer courses in civics and elementary economics, would be discarded. Children would be studying facts, but only to establish valid and necessary generalizations, principles and concepts, and not to satisfy pride or to fulfill the obligations of possessing those facts!

Students would be encouraged to explore for themselves by as much self-initiative as possible. They would be stimulated by a sense of working with broad basic concepts which appeal to their imaginations and by contact with imaginative teachers of broad culture. They would do a good deal of work with phases of civilization that can be explored through student activity. No longer would they go through the textbook to get enough facts to pass a test and get a credit!

Then too the projects would naturally differ with the initiative and powers of individual students. The wise teacher would soon know the ones with the more limited exploring powers—and perhaps greater reading power—and the ones who have the penetration power to tackle the larger tasks. A far greater content could be covered this way because each student would share in the reports and experiences of the others.

Any special abilities in the arts could be made to help considerably in the social sciences, particularly in relation to picturization or dramatization of the cultural side of the lives of the peoples studied. Likewise the contacts made with the rich art heritage from other times and civilizations could be greatly enriched by the social sciences.

CREATIVE EDUCATION STIMULATES INDIVIDUAL AND SOCIAL INTEGRITY

The kind of living together of human beings which this suggested creative education requires would stimulate growth in tolerance, in social understanding, and in integrity. Think of the persons who live in an atmosphere which permits them

to "get by" with appearance of knowledge but no real growth, with repeating the text but with no thinking of their own, with "putting over" what is not true for the truth. They are growing in habits not only definitely destructive to their own integrity but also destructive to any possibility of a social integrity.

On the other hand, think of the students who are respected by each other as individuals for the unique contribution each one is making to the group. They are required to keep growing and to measure themselves in terms of their own growth in expression power as well as in appreciative understanding. They are the ones who are building the first requirement for social integrity.

The creative way of education demands both individual and group integrity. This means an honest facing of the self, an honest use of the self, an honest expression of the self, and likewise an openness or receptivity to the honest expression of one's neighbor.

Recently a public high school was opened in a big city in which the students were admitted on the ground of having definite interest and some ability in the arts. They were given a program devoting one-third of their day to art. Within one semester an amazing amount of adjustment and orientation was seen to have been accomplished. In the first six weeks the bluffers who wanted the glamor of an art career but who had no capacity for concentrated effort and sustained interest revealed their true natures to the whole group. Two of these were over-aged boys who thought they were finished products—cartoonists, they said. Yes, they could draw all the famous characters of the comic strips from memory with great facility. They could not, however, invent a character or devise a strip related in any way to their own lives and experience.

By the sixth week when the students were ready to choose their school officers, those who stood out for character and

leadership capacity were known to all the students. Only one of ten or twelve chosen leaders was of the aggressive, young, overpowering, politician type. And this choice was probably influenced by the fact that this child had been previously chosen as a helper by one of the teachers and given an important position of trust.

Innumerable stories were told by parents of differences in the behavior of these students through their work in the school. They were being "reformed." One overgrown boy who had been a problem in elementary school and who had been under the observation of a professional psychiatrist, almost immediately adjusted himself because of the recognition of his art power. To the surprise of the former guidance helper, he was found to be worthy of genuine trust and responsibility.

INDIVIDUAL DIFFERENCES INDICATE THE DIRECTIONS FOR FURTHER GROWTH

For at least two years, then, all young Americans, including those obviously unfit for the academic college or even average white-collar jobs, should be given a chance to be happily at work, developing, finding themselves out, and getting some larger knowledge of the real—not just the business—world. At the end of those two years a modern honest educational foundation would be built. Enough reliable and accurate analysis of each student would be available to diagnose his potentiality in invention and creativeness, his ability to generalize, to interpret facts and ideas, his special sensitivity, his special field of facility—mental or manual. These data, along with the student's expressed preferences and tastes, will indicate at least two or three reasonable directions for further educational procedure.

A person with little interest in people, with infinite patience, with an experimental attitude, with reasoning and argumentation ability—or with any combination of these—is

more likely to prosper and develop in a business or a scientific field than in an esthetic or social field. It seems obvious that he should not be forced into preparation for the teaching profession, or for a career in the arts. Likewise a person with natural power in histrionics, and in language, with a fine sense of color and movement, an interest in people and a genuine ability to lead them, should not be forced into higher mathematics and chemistry.

In addition it should be made clear to each student as he proceeds through these first two years that there is no more prestige or worldly value put on one course than on another—and especially that there is no advantage in any field if he becomes a misfit in adult life. Teachers should know how to help him choose, not his profession, but his direction for further growth.

This much also is clear. Some human beings have natural capacity in a great number of pursuits. They have fine personality endowments, high general intelligence, some leadership capacity, fine controls. They should go to college, possibly to work in the arts, possibly to plan for some field of social or professional service. Some people have definite capacity with language, both spoken and written; they report well with verve and individuality; they may have specific interests in dramatics; and they may even show a too early sophistication. These also will be likely to go to college and perhaps study journalism, advertising, or the commercial fields, perhaps even the law. There are still others who are obviously more interested in airplanes, motors, experimentation in chemistry and radio. Naturally they should go more deeply into the mechanical and physical sciences—perhaps to work in a technical college.

The following two or even three years in high school, then, should be guided by the demonstrated interests which have already asserted themselves. The plan for each individual's course should emphasize branches of study that will lead

to the fulfillment of natural gifts and aptitudes. The course should be as heavy as is necessary and advisable for his whole future.

Having developed more integrated personalities in the first two years, many students will know their own direction and be ready for fine concentrated effort and specific plans.

But what about all the students who have definitely demonstrated that they are not fit for higher intellectual attainment? What lies ahead for them in a world where machines continue increasingly to replace man's manipulative and mechanical power? Invariably each one of these has shown some capacity for expression and growth in at least one phase of the arts. This does not imply in any sense that these people have any degree of creative power, but it does mean that they can continue to grow through the arts. Many of them have shown great interest in special kinds of physical and manual work, in carpentering, in metalwork, in simple chemical laboratory work, in cooking or sewing, and the like. Special two-year programs should be devised for all of them—offering a balance between the arts, the applied occupational subjects, simplified courses in the social sciences, literature and perhaps some elementary applied mathematics. This group includes those who may ultimately work as industrial designers and draftsmen, salesmen, electricians, nurses and perhaps dieticians, truck and taxi drivers, and restaurant workers. They need, therefore, the motivation of experience and must be given ample opportunity for growth in organization ability, and in inventiveness in a special field as well as the release that comes through work in one of the creative fields.

In the United States this phase of education has barely been touched because the aspiration of the people as a whole is to occupy the so-called "white-collar job." To this day most of the best chefs, waiters, and even the boss-contractors and better craftsmen are imported or trained abroad. Amer-

ican public education already has to face the enormous task of training youth to do the many kinds of specialized work needed in this country. Until it does that, there will not be an honest modern functional education here, and what is more, there is not likely to be a thoroughly honest functioning labor group!

There are a few public trade schools and industrial design schools to be sure, but to date they have not had a broad or enlightened educational policy. They are too limited in scope and purpose. The developing of a fine all-round human being should not be interfered with by the developing of a fine technician. The larger overview of the importance of all-round growth must always be kept, even after orientation in a special field of growth has been accomplished.

The work period of life is not the only one to be considered. There is a social-life period, and a personal life period for each individual. These are very important, often more so than the work period. Therefore, no scheme should exclude plans for the continuance of social and personal development along natural lines for each individual. There must be free recreation through drama, music, fine arts and the dance. Continued study of current social life and its problems must be planned as well. And this is true for all the levels of mental ability throughout the secondary school period.

THE NEED FOR AN ORGANIC PLAN

This introduces the very important problem of unity of plan. Organic order is the necessary quality of all living things, including living social institutions such as schools. Many students go to college not because it is the best way for them to study or develop, but because of the recognition a degree gives them; or because a degree will increase their chances of getting a position. The secondary school program

has not been kept functioning for life's sake because the designers of it have decided that it must be functioning primarily toward a vocation, toward material security! They say in practice, if not openly, that following the path of natural integrity and studying to be an artist, a musician, or even a serious research student is impractical unless one is privately subsidized. Why? Because the world seldom gives the chance for economic security in those fields.

It is to be expected that all who, in their thinking of education, demand of it primarily a path to economic security will deny the validity of the whole theme of functionalism as interpreted here. Would that personal accomplishment through integrity were guarantees of material success! Unfortunately the world does seem more often to give material success to the exploiter of men, the evader of the law, the one who can compromise with principles, and to the one without a social conscience. Honest education cannot produce such people. Nor can it prepare human beings for a full and honest life and be sure at the same time to be working toward economic security. If assurance of earning a living must be included in the requirements of a good education, when the world is denying that security to many of its most productive and worthy citizens, an undivided educational plan for honest growth and fulfillment cannot be designed.

The fact is that this economic security idea is a parasite on educators' thinking. It must be ruthlessly cut out of their minds, just as any other parasitic growth would be cut out. It must, if they are to do honest work, if they are to give youth a chance to see themselves and their environment whole and straight and as it is! The honest plan of education cannot be organically related to life and related to business equally well! The concept of life must be separated from material success; it must be cleaned up and cleared up! It must mean living inwardly at peace with the self, outwardly understanding one's brothers, and constantly moving

toward greater accomplishment in expression and greater understanding of all men.

If a small group of educators could stand on this ground and plan toward this kind of functionalism even for one short span of years they would have a new generation of youth able to see their world clearly and perhaps to steer its course more successfully.

In education, then, a unified plan—an organic order—a plan which deals with all of man and not with some sections of him at a time, must be designed. At no particular spot in the secondary school period is there time to concentrate merely on business training, vocational training, pre-professional training, and so on. High school students are individuals; they are also social beings. They must work, they must play. They must change and grow continuously. They are physical and emotional and mental in varying proportions and degrees. They must be exercised and used in all these ways for a guarantee of growth, of continuance. It is education's business to make a plan related to this human nature, to assist it by keeping it well used and growing.

It is not impossible for our fine executive American minds to build the legitimate and organic plan for a practical and functioning American secondary education, one that will properly use all the children, help them all to grow, one with an expansive program which uses all of the modern materials, one in which psychological guidance would have its proper place, one in which visual education, including the proper adaptation of the moving picture, would be available. In one generation undreamed-of fruits would be gathered from such an enterprise of courage and imagination.

But, as was said at the very beginning, the obsolete patterns of construction would have to be dismissed. Just as modern buildings no longer require four steel corners for their framework, so the secondary school curriculum structure does not need Mathematics, English, Language and

Science for its four corners. Youth can be educated for self-understanding and social understanding without ratings in English, French, Algebra, etc. Knowledge of a person's native equipment and his growth in personal power and control and appreciation will indicate his progress.

The practical side of all this planning would be a small problem for American organization geniuses. Our great business organizers in education can turn our factory system of education into a noble and living structure as soon as they clear their minds of outworn models and work for a school functioning for every American child. No ideal of business expediency, of wholesale production, of budget economy, of technical efficiency, can be allowed to enter by way of the business expert's ideal of organization. He must be kept in his place, attending to the physical plant, but the ideals and policies must be those of the enlightened educator, the artist-teacher.

Perhaps to the average administrators, all of this looks too impractical for the large city school system. Perhaps it seems to require too much individual teacher attention, too small student groups, too many more teachers, too many more new buildings. To them an emphatic word must be said. Let them compute the actual public expense of the present waste of human materials—the percentage of failures in the present system. Let them look at the institutions of social correction, the institutions for the mentally ill and maladjusted, the conservation camps, the floating youth population.

If they weigh these on an honest balance sheet they will be convinced that no expense to the nation or city would be ultimately more productive of real value in return than a wholesale reconstruction of secondary education on modern lines. They will then enthusiastically work for education which uses wisely all the best of the modern materials, education which has a living plan reaching continuously the whole and actual life of youth.

If secondary education should begin its reconstruction on such lines as these, naturally a demand for a new kind of higher education would be heard. Why? Because many of our colleges would have little contribution to make to these freed and strong young secondary school graduates. The students themselves would demand their right to continue to grow in their own patterns, without the frustration of conforming to a plan of credits necessary for degrees. They themselves would insist on their birthright of working in the creative way, each one persistently moving toward his own greatest and natural fulfillment.

Questions and Exercises for Study

CHAPTER I

1. What is the obvious inadequacy of the premise which builds the secondary-school curriculum on one of the two alternatives, academic preparation for college or vocational preparation for business life?
2. What life-need of every youth facing the world of today should be a primary consideration in all school planning?
3. What do you believe is responsible for the increasing percentage of failures in the first year of high-school work?
4. What does the author mean by "the therapeutic and expedient use of the arts"?
5. How do you account for the changed behavior of the truant students referred to in this chapter? Just what did the art experience described do for them?
6. What important phases of man's life seem to have been badly neglected in many of our American schools? How can you account for this?
7. What is your interpretation of the meaning of the term "artist-teacher" as used in this chapter?
8. What is the difficulty in defining "creative method"; why cannot all teachers immediately learn to use it?
9. Do you recall one outstanding creative teacher in all of your past school experience? What remains in your memory as the part of her practice that qualifies her as the artist-teacher?

CHAPTER II

1. Out of your own knowledge of the development of America, how do you account for our having lost sight of two major values in general education: appreciative awareness and creativity?
2. Can you think of some episode in your life where your own perception and appreciation brought deeper understanding than the spoken word was able to give? Can you analyze the experience?
3. Can appreciation be taught as any other subject matter is taught? Can it be tested? What are some of the problems obstructing its development through the average classroom situation?
4. How would you have dealt with the little girl in the story who had made the feeble drawing, if you wished to help her to see and record a more vivid pattern without losing confidence in her own vision?
5. List five positive factors in either environment or teacher personality that are necessary to the encouragement of appreciation.
6. Is appreciation a kind of expression? How do these two phases of life function in relation to each other? What are the implications for education?
7. What is the specific contribution of the creative activity as a habit of life, to the evolution of the individual?
8. What are some of the counterfeits posing as creative self-expression? What are some of the precautions a teacher must take in the development of an exercise in creative expression to avoid checking or thwarting of individuality?
9. How would you use the competitive impulse in helping to stimulate achievement of your students in creative

work? What dangers are likely to arise from the use of competitive procedures?

10. How would you use and develop the individual critical faculty in connection with creative activity?
11. How can the exercises in creative expression be used as stimulus to fine social awareness and adjustment?

CHAPTER III

1. Write three clear statements showing three lines of fundamental correspondence between the equipment of the artist and that of the artist-teacher.
2. Compare the nature of the procedure of the artist when creating, and the nature of the procedure of the artist-teacher when teaching.
3. Explain how the quality or nature of the concept to be consummated, and the equipment of the artist or teacher, control the end product in art or in education.
4. Analyze three stages in the creative process from concept through to production.
5. What is meant by "seeing *through*, not *with* the eye"?
6. What does the author mean when she writes, "Theory and practice must lie together in any genuine creative process"? Apply this to a specific classroom situation.
7. Is the creative activity merely playing with art materials? Explain.
8. Is release the only function of creative activity? If not, what other educational outcomes can be expected from it?
9. What does the author mean by "the labor of production"?
10. What keeps this labor, necessary for production, from destroying the freshness and the vitality of the work as art?
11. What is the nature of the teacher's labor of production?

Do you have any ideas about how she can fortify herself to keep her product fresh and vital?

CHAPTER IV

1. Why can we not work out a good method for art teaching so that all young teachers may follow it and find success in their earliest experiences?
2. Name at least five traits or capacities of individuals that are naturally brought into evidence by the art experience.
3. Can you conceive of any devices or plans that could be used for the discovery in the first year of high school of the likely avenues of success for every student?
4. What is now your idea of the qualifications of the creative teacher?
5. Do you believe that in a specific school you have known through personal contact there are a group of artist-teachers and a creative leader with capacity to reconstruct the school activities on the basis of a realistic, creative kind of education? Could you list the changes that would be necessary in that school to launch such a reconstruction?
6. What important element of method is indigenous to each school-teacher-pupil situation? Can this be predetermined to any extent?
7. What relationship has the social philosophy and understanding of the teacher to her method?
8. What psychological elements should be considered in relation to choice of content and materials of curriculum planning?
9. If a sure-to-be-successful method cannot be worked out in advance by a veteran teacher for a beginner, what are the factors which a beginner must be aware of to assist her in developing her own good methodology?

CHAPTER V

1. What is your idea of the elements of technique as it is applied to the teaching practice?
2. Can teaching techniques be judged in relation to the tangible results a teacher achieves?
3. To what extent can one teacher apply the techniques she has observed of another teacher in relation to her own class work?
4. How and when should technical standards in any art expression be brought to the attention of the high-school student?
5. How can a young teacher get the attitude and equipment of the psychologist which she needs for sound use of the arts as education?
6. Name five or six qualities which are likely to be observable in the appreciative, creative person.
7. Why can we not teach the principles of design and expect young people to grow in esthetic judgment through this added knowledge?

CHAPTER VI

1. In the average academic teaching of drawing, what is usually the chief goal to be accomplished?
2. How is the academic kind of drawing likely to result in producing a block to expression for many timid or sensitive pupils?
3. What is contour drawing?
4. What two essentials are required of the student from the start in the contour way of drawing?
5. What part does the teacher play in the earliest exercises of students in drawing the contour way?

6. What do you see as psychological values resulting from experiences in contour drawing?
7. In what way can individuality show itself when all students are using a continuous even-pressure line as in contour drawing?
8. How can the teacher avoid having the highest value set upon the work of the student, which shows the greatest facility and accuracy?
9. What are the signs of development that will show in a whole sequence of drawings of an individual student if he is working sincerely and with interest?
10. Of all the student drawings shown in connection with this chapter, choose three you believe to be the finest from point of view of esthetic evaluation.
11. Name four or five specific ways in which esthetic judgment or taste could be made to develop through a fine educational use of contour drawing.
12. How would you develop a base for judgment concerning what subject matter is legitimate for each different material and technique of expression?
13. What kind of added valuable knowledge about the individual students would be possible to gather as outcomes of the art work described in this chapter?

CHAPTER VII

1. Define in your own words, "creative design."
2. Is creative ability an innate gift found only in certain persons?
3. Can you prove that the art experience is of sufficient value to all men to warrant our planning a place for it in the school curriculum?
4. Is the genuine artist usually a recluse—unsocial and self-centered?
5. Explain what you think the author means by the follow-

ing statement: "From the beginning of this term, drawing is not divorced from design, but is used as an individual art form."

6. Can you describe four different ways in which a group of high school students could go about "getting ideas" for original compositions?
7. What part should the teacher play at the stage where pupils are searching for ideas?
8. What graphic or plastic qualities can be experienced in the very early stages of creative composition in a very natural process?
9. What are some of the traits of students that are likely to be revealed in early experiences in creative work?
10. Describe the method used to introduce esthetic values of increasing complexity with the class procedure reported in this chapter.
11. Must each student chose his own problem and must it be different from every other student's problem to insure a creative quality of work?
12. Explain how creative work described in this chapter has value as discipline.
13. Did the teacher referred to in this chapter demonstrate a technique for expression of form? Why is this not a violation of the ideas expressed in a previous chapter on technique? Will not all the students now have a recipe for form?
14. How can the criticism session be used to build up the confidence needed by some of the students?
15. What means have we to test the development of individual growth brought about by such a set of experiences as described in this chapter?
16. What growth in social adjustment will be made possible for students working in a studio in such a way as has been described in this chapter.

CHAPTER VIII

1. Describe two very different approaches to color study.
2. What can be taught to adolescents about color?
3. What is meant by the statement: "the obvious and the subtle differences in qualities of individual colors must be known through seeing, whether or not the language has already been acquired"?
4. Invent five or six color exercises which will make use of individual selection, intrigue the interest of pupils, and bring useful color knowledge to them.
5. What individual activity is of primary importance at the outset in developing color sensitivity?
6. What can a teacher do to stimulate fresh and original color choice?
7. How can free, creative expression in color be made to lead naturally to a technical study of color?
8. Describe a creative experience in the decorative use of color in a room interior. Show how you would make it lead to a needed technical study of color.
9. In teaching painting should models be set up and arranged as they are to be painted, or should students be permitted always to draw from imagination?

CHAPTER IX

1. What factors determine the validity of the materials and procedures used with any given group of students in the field of art education?
2. Why does work with the theater arts require and develop a social consciousness? How can this fact be used educationally to maximum value?
3. Describe how the making of stage design can be a group project.

4. What are some of the problems which are inevitably met in play-production and which require genuine co-operation for real educational value?
5. What problems of an esthetic nature are met with in the stage-setting problem; in the costume problem?
6. What limitations will naturally be put on invention and imagination in the stage-setting problem; in the costume problem?
7. Explain how realistic experience in the democratic way of social relationships is possible through the theater arts project.
8. Why isn't "stardom" a good competitive goal to use in a theater arts project at high-school level?
9. Why is the appreciation of the audience and attendance at performances not necessarily a sufficient proof of the success of the production, from the educational viewpoint?
10. What makes the dramatic experience a vitally educational one for every person?

CHAPTER X

1. From the point of view of creative education, what is wrong with the old type of craft-course approach?
2. What factors should be used to control the choices of the first craft experiences?
3. Make your own list of objects that could be made by students with little previous craft experience, that would require only simple operations, and that would hold interest for the average adolescent.
4. List at least five phases of development in students which should be seen emerging from their experiences in crafts, if conducted by a creative teacher.
5. What is meant in this chapter by the "Industrial Arts Approach"?

6. List materials and processes simple enough to be handled at the same time by one teacher in a shop where individual problems are being carried out.
7. What are some of the natural outcomes for students who have worked with enthusiasm in industrial arts for a semester under such a plan as is outlined in this chapter?
8. What four or five phases of the art problem does the integrated industrial arts course require each student to experience in natural relationships?
9. Is the chief aim of the industrial arts work vocational? If so, why would it not be wiser to help each student to expertness by concentrating his effort on one phase only of the whole industrial art problem?
10. Describe at least three important elements of good method you would look for in the free shop work.
11. What criteria would you set up for measuring the value of work in the industrial arts as education of adolescents?

CHAPTER XI

1. In order to gain awareness of esthetic values, which of the two approaches is more practical: the representation approach or the abstract design approach? Justify your answer.
2. What is meant by "the teacher's recognition of a student's selective individual vision puts value on unique esthetic quality"?
3. Exactly why do we believe that awareness of esthetic relationships has a value to all human beings?
4. What usual claims are made for the educational values of work in design? If the claims made are valid, what obvious changes in a human being who had studied design should in time be obvious to the onlooker?
5. Describe four or five early problems in design that would require improvisation, experimentation, and analysis.

6. Which are better for first experiences: practical applied design problems or exercises in abstract space and line arrangements?
7. In which fields of applied arts will you find materials and problems of likely interest to both boys and girls? To girls only? To boys only?
8. Write out five questions of your own, concerning the art quality in costume that almost any high-school boy or girl wants answered, and show how class exercises could be invented that would answer these questions.
9. Write out five requirements generally accepted as necessary for successful costuming.
10. Why should not these "requirements" be given as criteria at the outset to all students of design and then problems be undertaken to exemplify them? What is wrong with this method?
11. How long is it profitable to stay with one field of art activity in the case of junior high-school students?
12. Make a list of your own ideas concerning the relation of art to every man which you believe could be gleaned from classroom practice and which you deem invaluable to the average person.
13. What are three outstanding differences between the two courses in the study of design suggested in this chapter?
14. How would you devise an exercise for the purpose of stirring awareness of tone or value and for developing the importance of balance of tone for unity in any given space? What limitation would you set up in advance? How would you judge of the success educationally of the exercise you have launched?
15. What historic examples of an excellent use of balanced tone would you use in connection with the problem mentioned in question 14?
16. Devise a series of exercises aimed at provoking form con-

sciousness, and list a series of historic or contemporary examples you would use to enrich the feeling for fine form organization.

CHAPTER XII

After reading this chapter carefully, it is proposed that a field trip be taken for observation, interviewing and fact-gathering in a specific school situation in preparation for writing an original art course of study for it. In order to write a course of study in art education, all the facts that should condition the planning and that are obtainable should be tabulated. The school environment, the economic level of average students, the kind of recreation activity and cultural resources the town affords, the physical conditions inside of the school, the character and type of the principal, his social philosophy and behavior, the general educational policies or philosophy of the administration, the actual classroom conditions, etc., should be studied and summarized. The general attitude toward and misconceptions of art in both students and faculty should be gathered, if possible.

When all that can be learned in advance is gathered and the maximum amount of time allowed for the study of art is known, then proceed to plan a set of art projects for these particular students within the time allowed which you believe will bring them the maximum development or growth which the subject can offer. Make your plan under the three headings as follows: 1. *Content* of the subject including concepts and basic ideas. 2. *Activities* to be used including the approach. 3. *Purposes*—general and specific. 4. *Outcomes* expected.

CHAPTER XIII

1. What better ways of developing appreciation of the esthetic values do you know than organizing a course to deal directly with it?
2. What is the right time to bring the rich storehouse of esthetically fine examples of historic art to the notice of students? Work out a plan for doing this.
3. Describe some elements of an ideal school environment for the encouragement of esthetic appreciation.
4. Make a list of illustrative materials it is possible for a young teacher in training to gather for her own use with very little financial investment.
5. Make a ground-plan and wall-elevations for an ideal museum or exhibit-room in your present school for all students to use for a sincere study of art.
6. How can some leisure time for study in the museum room, for conferences with pupils, and between teachers, be arranged to insure more reality in human relationships?

CHAPTER XIV

1. Do you believe that the curriculum of the secondary school needs general reconstruction in order to function to its fullest capacity as education for every child?
2. What are some of the outstanding needs for such changes?
3. Why are the cultural subjects: literature, drama, music, the arts and the dance believed to be excellent fields for orientation of students?
4. Why are such subjects as foreign languages and higher mathematics not particularly good fields for first-year orientation courses?
5. How could the findings of the first two years' work be

pooled for further understanding and safe direction of every child?

6. Describe how the more creative experience helps to build a social integrity.
7. Is the old academic high-school course the best "balanced" one? Does it give more and better education to any student who has intelligence enough to take it and pass it? Explain.
8. What phases of life are too often left out in the academic plan of procedure? How can these be included without loss of some of those golden facts and sterling disciplines we have heard of so often as values in the academic plan of education?

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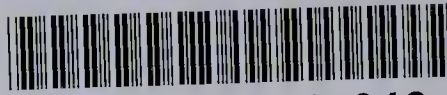
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